ŚRĪRĀMACARITĀBDHIRATNA

OF

NITYANANDA SHASTRI

English Translation By

SATYA VRAT SHASTRI



The Work

Composed by one of the foremost Sanskrit poets and scholars of the earlier part of the 20th Cen. Pandit Nityananda Shastri, the Mahākāvya delineates the life story of Lord Rāma which he conceives as the ocean, the *udadhi*, in fourteen cantos, the figure corresponding to the number of the jewels, the *ratnas* come out of it when churned. The figure also is reminiscent of the number of years of exile of the Lord.

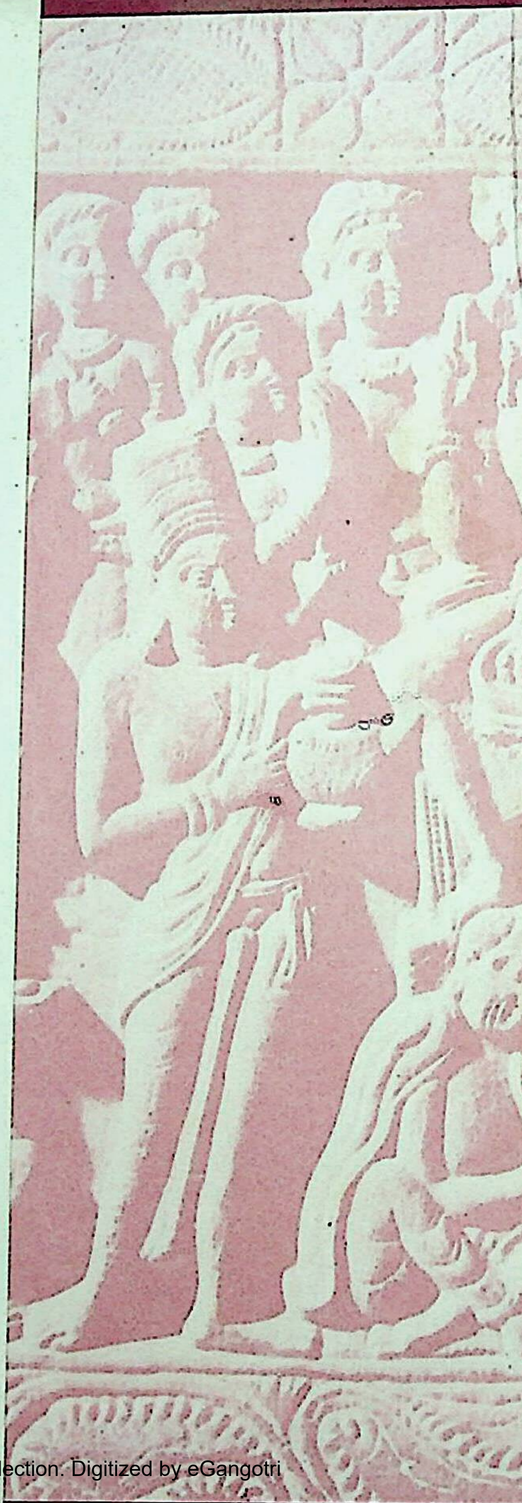
The Mahākāvya is composed in the age-old Citrakāvya style which had long become extinct requiring as it does high proficiency in grammar, vocabulary and syntax. Pandit Nityanand Shastri possessed all these in abundance. Coupled with these was his extra-ordinary mastery over prosody and rhetorics as exemplified by the use by him of rare metres and figures of speech.

The Mahākāvya with its varied descriptions of natural phenomena and human emotions and the use only of certain letters or the avoidance of them going with certain situations shows his rare command over expression which also is noticeable in designing his composition in such a way that each initial letter of the stanzas leads to the appearance of the first canto of the Vālmīki *Rāmāyaṇa* which gives a summary of the Rāma story.

For the proper appreciation of readers this work is presented herewith in English version by one of the leading lights in Sanskrit of the present times.

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Śrīrāmacaritābdhiratna

The sculpture reproduced on the endpaper depicts a scene where three soothsayers are interpreting to King Suddhodhana the dream of Queen Maya, mother of Lord Buddha. Below them is seated a scribe recording the interpretation. This is perhaps the earliest available pictorial record of the art of writing in India.

From : Nagarjunakonda, 2nd century A.D.

Courtesy : National Museum, New Delhi

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SAHITYA AKADEMI

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Translator's Submission

It was during my visit to Calcutta in connection with a Seminar at the Bharatiya Bhasha Parishad that I had a chance to meet Shri O P Acharya. He had come with Shri Jaikishandas Sadani, an old friend of mine who had come to see me at the Ramakrishna Mission Guest House where I was staying. He invited me and Shri Sadani to his house nearby. It was in the course of the conversation there that he spoke to me of his Sanskrit connection through his mother's side. His maternal grandfather Pandit Nityananda Shastri was a great Sanskrit scholar and a poet of repute. He then presented to me two of his Sanskrit compositions, the *Hanumaddūtam* and the *Śrīrāmacaritābdhiratnam*, a Sanskrit Mahākāvya both of which he had got reprinted, the latter with the commentary *Śāṇa* by Pandit Nityananda Shastri's elder brother Shri Bhagawati Lal Sharma and the Hindi gloss by Pandit Mohan Lal Sharma Pandey, the then Vice-Chairman of the Rajasthan Sanskrit Academy and the recepient of the President of India Certificate of Honour, courtesy Pandit Kalanath Shastri. This chance meeting was followed by a couple of other meetings in Delhi which Shri O P Acharya would visit in connection with his professional work. Shri Acharya was keen that the work of his maternal grandfather should come to the notice of more and more of Sanskrit lovers of both India and abroad. Now, it was evident that with a sort of Hindi rendering the circulation of the work was going to be limited to India and there too among the Hindi-knowing people. For wider circulation its English

rendering was a desideratum. Shri Acharya expressed the wish that I undertake it. Without fully realizing the gravity of the task, I agreed to the proposal mainly out of my consideration for him in spite of the heavy demands on my time and my none too good health. Having accepted it once, there was no going back on it. As is my habit, I saw to it that the work is completed as expeditiously as possible.

In the meantime I was nominated a member of the Sanskrit Advisory Board of the Sahitya Akademi. The question of the publication of the English translation since the day I undertook it had been engaging my attention. In consultation with my most revered friend Prof. Dhyanesh Narayan Chakrabarty who is also a member of the above Board along with me I submitted a proposal to the Board to bring out the English Translation as a Sahitya Akademi publication to which it gave its approval in its meeting on August 8, 2003.

While working at the translation I feel that it was not like translating any other Sanskrit work. Being of the genre of Citrakāvya, it required of the translator a special skill to portray the original in all its varied ramifications. Very often the poet would indulge in double entendre with adjectives yielding more than one meaning going with the words they qualify. One stanza would thus be yielding the sense of two, or in some cases of more than two, stanzas with the simile or the metaphor or the hyperbole serving as the corridor between them. Now, Sanskrit has a special flair for it but not necessarily English. But then that was the medium in which it was being put. The sanctity of its diction had to be maintained. I had to see to it that it looked like English and not some monstrosity superimposed on it. This I have tried to accomplish at great pains.

Again, the poet belongs to that class where poets vie with each other in showing their pedantry to extract

acceptability for them from literary circles with similar orientation. This they do by means of use of recondite expressions, complex grammatical formations and high-flown flights of fancy as also obscure little-known metres which would require of them with their out of the ordinary sequence of syllables to go scouting for words in lexica which have seldom been used, though recorded in them as also made-up words, the present work having a good quota of them, the classic example of them being the word *ailī* for Sītā, a word formed from *ilā*, the earth; *ailī* meaning the daughter of earth, *ilāyā apatyaṁ strī, ilā + a (ṇ) ī(ṅīp)*.

It is in line with the show of pedantry by the poet that he imagines situations when certain types of sounds are eschewed by certain characters. One such situation pertains to Sītā. Once when in exile in the forest a parrot mistaking her lips for a Bimba fruit bites them with bemused Rāma looking from a distance. After a while when he approaches Sītā, she in her anxiety not to let him know as to what had transpired speaks to him in words which have no labilals. Similarly after Lakṣmaṇa had slashed the nose of Śūrpaṇakhā, in the conversation that ensues between the two the latter uses only the words which have no nasals, she having lost her nose not being in position to utter them. These attempts may amuse a reader but because of the difficult words may not enthuse him. The same in the case with the Citrabandhas, the pictorial arrangements of the metrical lines.

Though dogged with these difficulties, I have proceeded on with the translation and have tried to make the best of it as per my capacity. While at it I have enjoyed the poem with all its rich descriptions of nature, seasons, hills and vales which being the essential ingredient of a Mahākāvya according to tradition have provided ample opportunity to the author to bring out the poet in him. The Milk Ocean

when churned yielded fourteen jewels, *ratnas*. The ocean of the life of Rāma, the Rāmacaritābdhi, when churned yielded the fourteen cantos, each canto being one jewel given the name of the jewel come out of the Milk Ocean. The deep learning of the poet has tickled my scholarly sensitivity cultivated assiduously by my study of the Śāstras at the feet of the masters in my earlier years. The poetic fancies have provided me inestimable aesthetic joy. I consider myself doubly fortunate in having undertaken the task and completing it in record time which was possible only through the grace of Lord Rāma whose life the learned poet Pandit Nityananda Shastri has described in his inimitable style. His is a Rāma Kāvya with a difference. It is all the more reason, therefore, that it should catch the eye of those interested in the Rāma Kāvya tradition. As of those as cannot enjoy it in Sanskrit version can do so now through the present English version. That will be the ample reward for all my labours.

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3rd February, 2004

The Author : A Brief Bio-note

A great scholar and poet of his time, the author of the Mahākāvya *Śrīrāmacaritābdhiratna*, Pandit Nityananda Shastri was born to the well-known poet Madhava Kavindra of Dadhich family in 1889. He had his education upto the age of 7 from his father. When he passed away in 1896, his elder brother Pandit Bhagawati Lal Sharma who was himself pursuing higher studies at that time took care of him and started teaching him. After a while he got him admitted to the Vaidika Pathashala of Jodhpur where he (Bhagawati Lal Sharma) was himself a teacher. It is from this Pathashala that he passed the Visharad examination of the Punjab University, Lahore with the highest marks. Lahore was the centre of Sanskrit studies at that time and its Oriental College had on its faculty one of the most renowned scholars of the time Pandit Shiva Datta Sharma Dadhimatha. Pandit Nityananda Shastri came to Lahore, got admission in the Oriental College and passed the Shastri examination in two years. Even while a student there, he impressed with his sharp intellect his teachers including the European Principal who was an erudite scholar of Sanskrit and who had earned fame by editing Aśvaghosa's Mahākāvyas the *Buddhacarita* and the *Saundarananda*. Pandit Shiva Datta Sharma Dadhimatha not only taught young Nityananda Vyākaraṇa but also generated the urge in him for creative writing in Sanskrit with the result that his poems found a place in the prestigious Oriental College Magazine. Pandit Shiva Datta Sharma Dadhimatha also imparted him training in editing

old Sanskrit manuscripts. Nityananda rendered him valuable assistance in editing the Kavyamala Sanskrit Series.

His impromptu Sanskrit compositions earned Nityananda in his very student days the coveted title of Āśukavi from the Sanskritists of Lahore. Once he was asked to complete the line *ajāgalastanasyeva tasya janma nirarthakam*. Pȧt came the first line from him:

navīnair bāhukoṭe yad dhāryate baṭanadvayam
[ajāgalastanasyeva tasya janma nirarthakam]

While at the College Nityananda Shastri learnt English also which stood him in good stead the rest of his life.

After completing his education at Lahore Nityananda Shastri came back to Jodhpur and got married. After that he was called in by the Proprieter of the Venkateshwar Steam Press, Bombay to assist in the editing of Sanskrit manuscripts to whose ears had reached his extraordinary editorial capabilities. His teacher Pandit Shiva Datta Sharma Dadhimatha also encouraged him to take up the assignment. Under this assignment he edited quite a few of the Sanskrit works. With his reputation spreading far and wide, the authorities of the Mahavir College, Bombay offered him the post of a Sanskrit teacher which he accepted. His health did not allow him to continue at Bombay for long. He then moved to Bhavnagar at the invitation of a Jain publishing house which provided him with an opportunity to study the Jain scriptures and interact with Jain Munis to a number of whom he taught Sanskrit besides editing a number of texts under the auspices of the Atmananda Jain Granthamala. He was now a well-established scholar of Sanskrit and Indology. His high reputation attracted the Ruling House of Jodhpur too with the result that the Regent of Jodhpur Maharaja Pratap Singh invited him to take up teaching at the prestigious Nobels School of Jodhpur meant for the

scions of the rulers and noblemen. Like Viṣṇuśarman of the *Pañcatantra* fame he instilled in these scions the values of Indian culture and tradition apart from teaching them Sanskrit language and literature.

In 1938 he was asked to take up the post of Head of the Manuscript Library called Pustakaprakāśa consequent upon its having fallen vacant at the demise of Bhagawati Lal Sharma, his elder brother, its erstwhile incumbent.

Pandit Nityananda Shastri was a great devotee of Lord Rāma. That is why he started his literary career with the composition of a *stotra* the *Hanumaddūta* which specially concentrates on the visit to Laṅkā of the great monkey. A speciality of this work is that the fourth line of each of the verses of the *Meghadūta* of Kālidāsa has been added to those of the lines of the author's composition. The best of the works of Pandit Nityananda Shastri is the *Śrīrāmacaritābdhiratna* which is unique in itself with the first letters of each of the quadrants (*pādas*) of the verses beginning with the first letters of the Anuṣṭubh verses of the *Rāmāyaṇa* of Vālmīki. If all these initial letters of the quadrants were to be put together, it would lead to the appearance of the Vālmīkian text in its entirety. Apiece with the above is the structure of the *stotras* in the Supplement which have their quadrants carrying the initial letters of some of the other *stotras* or Vedic hymns.

Another noteworthy work of Pandit Nityananda Shastri is the *Rāmakathākalpalatā* in Hindi.

There had been a long tradition of Citrakāvya in Sanskrit in medieval period. Though termed *adhamakāvya*, a poem of low category, by rhetoricians it had been pursued by a long line of poets of eminence. The tradition became blurred in the modern period. It goes to the credit of the great savant Pandit Nityananda Shastri to revive it and to take it

to great heights. Whatever the opinion of the rhetoricians, it is not easy to handle it, requiring as it does, uncanny mastery over vocabulary touching encyclopaedic proportions and over grammar generating an infinite number of recondite forms. It was because Pandit Nityananda Shastri was endowed with this equipment that he could handle this almost faded genre with verve and grit eliciting fulsome praise for himself all round.

It is seventy years the first edition of this work had appeared in 1933 from the Venkateshwar Steam Press, Bombay with the Sanskrit commentary *Śāṇa* of Pandit Bhagawati Lal Sharma. Three years back its second edition appeared with the addition of a Hindi gloss of sorts by Shri Mohan Lal Sharma Pandey with a Foreword by Devarshi Kala Nath Shastri and an Editorial Note by Shri O.P. Acharya, Managing Trustee of Acharya Nityananda Smriti Sanskrit Shiksha evam Shodh Sansthan. And now, in 2005, appears its English translation by the undersigned under the auspices of the Sahitya Akademi, the National Academy of Letters, India.

Satya Vrat Shastri

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Supplement



श्रीरामचरिताब्धिरत्नप्रारम्भः

Begins Srīrāmacaritābdhiratna

मङ्गलम्

माङ्गल्यधाम द्विरदाननं तं
नित्यं नुमो विघ्नविनाशहेतुम्।
षाण्मातुरं बन्धुमिवानुकर्तुं
दधाति शक्तिं रिपुशातनीं यः ॥ 1 ॥

अथ विद्याधिष्ठात्रीं सरस्वतीं प्रार्थयते–

प्रभेव सूर्यस्य तमो हरन्ती
तिष्ठन्त्यथाऽन्तःकमलेऽलिनीव।
ष्ठां स्थामिव व्याकरणव्यवस्था
त्वमम्ब वाग् मां कुरु विज्ञमज्ञम् ॥ 2 ॥

अधुना सूर्यं याचते–

मत्वा य एकादशतां शिवस्य
गदच्छिदे द्वादशतां दधाति
मश्या इवान्धस्य हरन् स दुःखं
शारीरिकीं हन्तु रुजं रविर्नः ॥ 3 ॥

इदानीं विष्णुमनुकूलयति–

श्वसंस्त्रयीं योऽस्फुटयद् भवाब्धि-
तीःसज्जनानां तरणिं त्रिभूमाम्।
स पातु भूनीरखवायुतेजो-
माःसंवदादेर्जनको रमेशः ॥ 4 ॥

INVOCATION

1. For the unhindered completion of this composition, and for the removal of all obstacles in my path, I incessantly bow to the elephant-headed Gaṇeśa, who is the repository of all that is auspicious. In imitation of his elder brother, the son of six mothers- Kārtikeya, Gaṇeśa carries the power that vanquishes all enemies.

Hymn to Sarasvatī, fountainhead of knowledge:

2. O Ambā! O Sarasvatī! As the rays of the sun dispel darkness, destroy the woe (born out of ignorance) in my mind. Be seated like a bee in the lotus of my heart, You who establish, the norms of grammar by turning: *ṣṭhā* into *ṭhā*, bless me, the ignorant one, with wisdom.

Hymn to Sūrya, the sun:

3. Although in the form of Mṛtyuñjaya they destroy disease, the eleven Rudras are not able to protect our physical bodies from all harm. Hence, the sun assumes twelve forms to shield us from all infirmities. As collerium relieves ailment-afflicted eyes, may Sūrya destroy all the diseases of the body.

Hymn to Viṣṇu:

4. He who is the creator of the earth, waters, skies, winds, light, months, days, and all else; who brought forth the Vedas with His own breath, and who fashioned out of them the boat that ferries great souls across the vast

सम्प्रति शिवमभिमुखीकरोति–

यत्-तेजसा खेलति मूर्ध्नि सर्पः
क्रौंचारिकेकीन्द्रभयादभीरुः।
चण्डीहरेश्चन्द्रशशोऽप्यभीतोऽ-
मितां मुदं याति, स वः शिवोऽव्यात् ॥ 5 ॥

इतः परं कुलदेवतां दधिमर्थी (र्थीं) संमुखयति–

थुडन्त्यशर्माणि नुता दधीचा
नारायणी ब्राह्म्यपि शाम्भवी च।
देवी त्रिरूपा दधिमथ्यथैका
कष्टानि नष्टानि करोतु सा नः ॥ 6 ॥

अथ श्रीरामस्य परमभक्तं हनुमन्तं प्रणमति–

मरुत्सुतं रामपदारविन्द-
वन्दारुवृन्दारकमाशु वन्दे।
धीः शक्तिभक्तिद्युतिसिद्धयो यं
कान्तं स्वकान्ता इव कामयन्ते ॥ 7 ॥

अन्ते प्रस्तुतकाव्यारम्भे आवश्यकत्वेन आदिकविं वाल्मीकिं स्तौति–

महाप्रकर्षेण सुरर्षिणोप्तं
मोघेतरं रामचरित्रबीजम्।
हितेऽफलद् यस्य हि चित्तवप्रे
तं नौमि वाल्मीकिमुनिं कवीन्द्रम् ॥ 8 ॥

इति मङ्गलम्।

ocean of this material world, may that Viṣṇu, the Lord of Lakṣmī, grant us protection.

Hymn to Śiva:

5. Snakes nestle playfully in his tresses, undaunted by his son Kartikeya's mount, the peacock. The moon ornaments his head, and the hare that inhabits it is not afraid of the lion that is the mount of his consort Gaurī. I bow to Śiva, by whose grace such fearlessness is acquired, and seek his protection.

Hymn to Dadhimathī, the family deity:

6. O Dadhimathi! You put an end to all the woes of the descendants of the sage Dadhīca. You have three forms of Nārāyāṇī, Brahmāṇī and Rudrāṇi. We implore you to relieve us of our sufferings.

Hymn to Hanumat, Supreme devotee of Śrī Rāma:

7. I bow in all haste, to Hanumat, the foremost of the devotees of Śrī Rāma. The son of the Wind-God, He is endowed with the supreme virtues of true wisdom, power, devotion, radiance and success; which are attached to him as the beloved to her lover.

Hymn to Sage Vālmīki:

8. I offer my salutations to the holy feet of the sage Vālmīki, the greatest of the great poets; in the field of whose heart, the divine sage Nārada planted the seed of the saga of Śrī Rāma, which bore fruit (in the form of inspiration to compose the *Rāmāyaṇa*).

With this concludes the Invocation of *Śrīrāma-caritābdhiratnam* of Nityananda Shastri.

अथ प्रथमः सर्गः

द्वाभ्यां कोशलदेशं निरूपयति–

तनूयुजां चित्तहृतः सदैवाऽऽ-
पः सुप्रसन्नाः सरयूस्रवन्त्याः ।
स्वाद्याः सुधा द्यामिव यं पवन्तेऽ-
ध्यास्ते धरां कोशल एष देशः ॥ 1 ॥

यच्छन्त्यभीष्टं शुभदर्शनेन
निवेशयन्ती सुकृतेषु चेतः ।
रतेशमङ्कोल्लसिता सतीव
तं सेवते मुक्तिनगर्ययोध्या ॥ 2 ॥

अधुना अष्टभिः पद्यैरयोध्यां वर्णयति–

तरीमिवाध्युष्य सकर्णधार-
पतिं भवाब्धिं तितरीषवो याम् ।
स्वीकृत्य तत्रैव च दिव्यभव्यं
वाग्वर्णनातीतसुखं लभन्ते ॥ 3 ॥

विमानगानामपि दम्पतीनां
दांपत्यहार्दाद्द्रु हृदयं हरन्तः ।
वसंति सज्जम्पतयः स्म यस्यां
रंरम्यमाणा मणिहर्म्यपृष्ठे ॥ 4 ॥

CANTO I

Description of the State of Kosala in two verses:

1. The state of Kosala, in India, is purified by the Sarayū river that flows through it. The pure water of this river charms the heart, and is as sweet as heavenly nectar.

2. The city of Ayodhyā is situated in this state (Kosala). The very sight of this city, which finds its place in the hearts of the blessed is enough to fulfil one's innermost desires. As a virtuous woman rejoices in the lap of her beloved, so does Ayodhyā, the city that grants salvation, rejoice in the lap of Kosala.

Description of the city of Ayodhyā in eight verses:

3. Just as a helmsman steers a ship and its occupants, the ruler of Ayodhyā (Raghuvaṁśī) steers the citizens of his city across the ocean of the material world (which is an obstacle) in the ship of Ayodhyā. The bliss of the people of Ayodhyā is grand and divine, and it is indescribable, as it is the supreme bliss of salvation.

4. In this Ayodhyā, the spires touching the sky, are studded with jewels. There roofs are the meeting-places of lovers, whose luxury attracts even heavenly couples, who pass by in airborne vehicles.

5. In this city, no citizen is engaged in finding the faults *(chidra)* of others. The only one who looks for *chidra* (holes) is the serpent, as the holes made by mice are

नागः परच्छिद्रगवेषदक्षो
रथः सदैवाऽरिसमाश्रितात्मा।
दंदह्यमानः किल यत्र धूपः
पतंश्च पक्षी, न निवासिलोकः ॥ 5 ॥

रिरंसते यत्र गृहे गृहे श्रीः
पश्यन्त्यवश्यं पुरुषोत्तमान् किम्?
प्रथा पृथक्त्वस्य परैत्वितीव
च्छन्दात् सहानन्दति शारदाऽपि ॥ 6 ॥

वाल्कैश्च कौशेयकराङ्कवैश्चाऽ-
मीभिश्च वस्त्रैर्मणिभूषणैश्च।
किर्मीरिता यत्र हि पण्यवीथ्योऽ-
मुष्णन्नपुष्णन्नथ लोचनानि ॥ 7 ॥

निलीय देवैर्निशि पीयमानं
पुंगीयमानं सुयशो यदीयम्।
गतप्रतिश्रुद्भिरगारकेतु-
वंशैर्द्युनाथश्रुतिमाप्यतेव ॥ 8 ॥

कोदण्डविद्याकुशलैग्रहिशाऽ-
न्वयानुगैः सद्रविणैर्नृपालैः।
स्मितेक्षणं या भवसागरेऽस्मि-
न्सांयात्रिकैर्नौरिव संररक्षे ॥ 9 ॥

its abode. Each citizen of Ayodhyā is independent and fearless. No one is dependent on the *ari* (wheel). No one burns with agony, save incense which is burnt as an offering to the gods. The word 'fall' is limited only to the birds, as no one falls (morally), save the birds, which fly in the sky and must descend thereafter.

6. Each house is inhabited by the greatest of men, and it is because of this that Lakṣmī (the goddess of wealth) finds her abode in each house of Ayodhyā. The discord between Lakṣmī and Sarasvatī (the goddess of learning) is well-known, but to prove this conception wrong Sarasvatī resides happily in each home along with Lakṣmī, which means that wealth and wisdom reign there harmoniously.

7. The markets of this city are replete with varied kinds of apparels made of wool, silk, cotton and dazzle with jewels and ornaments attracting onlookers, and filling them with happiness.

8. The people of Ayodhyā sing its praises, and the gods listen to them secretly at night. This fame resounds in the heavens through the tall bamboo poles with flags and is brought to the ears as it were of the Master of the Heaven, Indra.

9. Just as the wealthy seafaring merchants following the movements of the main planets, are skilled archers, and use their skill to defend their ships [and goods from dangers like the Timiṅgala fish (whale)] in the same way the valorous kings of the solar race too protect the citizens of Ayodhyā with care through their valour.

प्रतोल्युपेतं विपणी-वितानं
　　तंतन्यमानोच्चगृहाः प्रतोल्यः ।
लोकोपशोभीनि गृहाणि यस्यां
　　केलीकलासु प्रथिताश्च लोकाः ॥ 10 ॥

अथ तत्र राजा दशरथ आसीदित्याह–

गुणीन्द्रमित्रं किल तत्र पूर्णे-
　　णलक्ष्मलक्ष्मीशुचिकीर्तिमूर्त्या ।
वान् मातरिश्वेव जगच्चरिष्णुः
　　कश्चिद् नृपः पङ्क्तिरथाभिधोऽभूत् ॥ 11 ॥

सप्तभी राजानं वर्णयन् पूर्वं तस्य वीर्यातिशयमाह–

चतुःसमुद्रैः परिमुद्रितां क्ष्मां
　　वीर्यस्य वीर्यातिशयेन शासत् ।
य आशु वन्दीकृतितोऽपि मुक्त्वा
　　वान्दारवं कर्म ददे रिपुभ्यः ॥ 12 ॥

राज्ञो धार्मिकत्वप्रकर्षं प्रकटयति–

धर्मी य उत्पाद्य घनान् घनिष्ठै-
　　र्मखीयधूमध्वजधूपधूमैः ।
ज्ञत्वेन काले प्रतिदर्श्य वृष्टी-
　　श्चमत्कृतं चारु चकार चेन्द्रम् ॥ 13 ॥

तस्य कीर्तिप्रतापयोर्महिमानमाह–

कृपाणकीर्तिः समकीर्ति यस्य
　　तथा प्रतापः प्रथितः कवीन्द्रैः ।
ज्ञमण्डली चाऽहितमण्डलीत-
　　श्चमच्चकारापिच चीच्चकार ॥ 14 ॥

10. The vast markets of Ayodhyā are surrounded by lanes, which are home to tall expanding mansions. The residents of these beautifully embellished mansions are the masters of sixty-four talents, and are renowned in this world (*loka*) for their amorous sports.

The city had Daśaratha as the king:

11. Daśaratha, the friend of Indra was the virtuous ruler of this city, whose full-moon-like bright fame was as widespread in the world as the wind.

Description of the king (Daśaratha), in seven verses. First the description of his great valour:

12. By the exalted influence of his valour, King Daśaratha ruled over this earth, which is surrounded by four oceans. His enemies, whom he had taken prisoner, he freed in all haste and entrusted to them the task of singing his praises.

Description of the extreme virtuosity of the king:

13. The pious King (Daśaratha) has raised with smoke of the sacrificial fires and unguent thick clouds. On account of his knowledge that smoke produces rain he brought forth rain. This clearly surprised the giver of rain, Indra.

Description of his fame and majesty:

14. Great poets have described the fame amassed by the king on account of his swordsmanship and the majesty of his treasure, and hearing these accounts, the learned men were charmed, while the enemies cried aloud in fear.

तस्य विद्वत्तां श्रीमत्तां तत्फलं च वर्णयति–

सरस्वती श्रीरपि लोकनेते-
त्यवेत्य यं नात्यजतां कदापि।
वाक्-पेशलैश्चार्थिभिराश्रितोऽतो
यो बर्हिभिश्चातककैर्यथाऽब्दः॥ 15॥

अधुना राज्ञो जित्वरतातिशयं व्यनक्ति–

दृष्टं तदाऽहो रिपुहृद् विदीर्णं
ढक्का यदाऽताडि जयाय यस्य।
व्रजत्यथो यः स्म युधेऽतिदूरेऽ-
तः श्रान्तिमश्रान्तमरिस्त्रियोऽधुः॥ 16॥

विजयप्राप्तिसमकालिकीं यशःप्राप्तिं वर्णयति–

चारूपगूढाद् विजयश्रिया प्राग्
रिरंसमानाऽऽशु यतो यशःश्रीः।
वेपे मनाग् नैव पणाङ्गनेवै-
णलाञ्छनाद् रात्रिरिवोढतारात्॥ 17॥

अन्ते प्रजानुरागं प्रकटयति–

चकोरपाल्येव चकोरबन्धुः
कोकव्रजेनेव च कोकबन्धुः।
युक्तं प्रजौघेन प्रजाभृदित्यु-
क्तः सिष्णिहे यः सुखदः पितेव॥ 18॥

अथ कथां प्रस्तौति–

स वार्द्धकेऽपुत्रतया धृताधि-
र्वशिष्ठमाहूय गुरुं कदाचित्।

Description of his learning, his glory and their outcome:

15. Sarasvatī, accepting him to be Lokanetṛ (leader of the people-Brahmā) and Lakṣmī accepting him as Lokanetṛ (Viṣṇu) never left his side. As a result, the learned ones of sweet speech and supplicants resorted to him like the cloud the peacocks and the *cātakas*.

Description of the exceeding victoriousness of the king:

16. When King Daśaratha would order that the drums be beaten to signal war, the hearts of the enemies would be sent asunder with this drumbeat, and when he would travel to the battlefield afar, it was the wives of these enemies who would feel extremely exhausted.

Description of attainment of fame simultaneously with that of victory:

17. His (Daśaratha's) fame felt no shame in wanting to unite with him (lit. to engage herself in amorous sports) even though he was well-embraced by the goddess of victory in the same way as does a prostitute who makes love to a client in the very presence of another one or the night the moon who has married the star (Rohiṇī).

In the end is described the love of him (Daśaratha) of his subjects:

18. The king (Daśaratha), the protector of the citizens of Ayodhyā, loved his subjects like a father loves his children. They, in turn, longed for him as the partridge (*cakora*) the moon, and the ruddy-goose (*cakravāka*), the sun.

The story begins:

19. King Daśaratha, feeling anguished for not begetting a son, although grown old, called in his preceptor

भूत्वाऽतिनम्रोऽकथयत् स्वमाधिं
तेजस्विनां ह्याश्रयणं तपस्वी ॥ 19 ॥

षुधातुवद् मे विविधार्थिनोऽपि
कोऽस्त्यन्तरायो नु सुतो न सिध्येत् ।
हितानि साम्राज्यसुखानि यानी-
तः कारणात् सन्त्यहितानि तानि ॥ 20 ॥

पुत्रलाभे पर्याप्तसाधनादन्तःपुरात् स्वकीयां विरक्तिमाह—

विद्वद्वरायाऽबुधलोकगोष्ठी-
वान्तःपुरश्रीर्नहि रोचते मे ।
कः स्तौति गार्ह्यं ह्यनवाप्य पुत्रं
कः स्वस्तरुं नौति फलं ह्यलब्ध्वा ॥ 21 ॥

सपुत्र एव मनुष्यो धन्य इत्याह—

स एव मान्योऽस्ति स एव धन्यो
मर्त्यः सुतो यस्य सुतोषहेतुः ।
थकारलिप्यामिव यस्य लिप्या-
श्चत्सुताङ्केऽधिकताऽसुताङ्कात् ॥ 22 ॥

कर्णे गृहीत्वैव तथोक्तमन्त-
श्चैत्येऽस्य शान्तोऽर्पयति स्म शान्तिम् ।
कः प्राणभूतः श्रवणेन हृत्वा
प्रियाधिभारं न लघूकरोति ॥ 23 ॥

Vasiṣṭḥa one day and spoke to him in all humility of his mental agony. The majestic people resort (only) to the hermits.

20. Like the root ṣū which has a variety of meanings, I am having a number of things. What comes in the way that I am not having a son? For this reason the joys of the empire which should be agreeable have become disagreeable.

Aversion from the harem on not begetting a son:

21. Just as the learned do not like the company of fools, in the same way, the entire glamour of my harem, in the absence of a son has no charm for me. Who would praise married life without a son? Who would utter praises of the divine tree (Kalpavṛkṣa, the desire-yielding tree) if he does not get the fruit (has his desire fulfilled)?

The statement: Only that person is lucky who has a son:

22. He who has a son is respectable, he is blessed. Just as in the script the letter *tha* is accorded more honour than *ya* which becomes *tha* by the addition of a semicircle, in the same way, a man with a son is respected more than a man without a son. The son in the lap of the parent, increases his/ her splendour. One lap is empty, the other is full. Therefore, it is the one who has the son, who is more valuable.

23. The sage, immediately on listening calmly to the king, instilled peace in his temple-like-mind. Who is that soulmate who does not lighten the burden of a dear one by listening to his woes?

अथ मुनेर्वचनमाह–

यमी प्रकुर्वन्निव भूपचित्ताऽऽ-
दर्शं प्रसन्नं रदकान्तिभूत्या ।
शनैरवादीदिति पूर्वजन्मै-
नःकोप इन्दोरिव लक्ष्म ते स्यात् ॥ 24 ॥

पापनिराकरणोपायमाचष्टे–

आत्मार्थसिद्ध्यायिति यायजूक
मखं कुरुष्वाघमपाकुरुष्व ।
वान् किं परागं न मरुत् परास्येत्?
कोऽर्थः सतामुद्यमिनां न साध्यः? ॥ 25 ॥

जिष्णुस्तदाकर्ण्य तदा बभूव
तनूभवद्-भूरि-तनूभवाऽऽधिः ।
क्रोधी यथा बोधगिरं निशम्याऽ-
धोभूतसंभूतप्रभूतकोपः ॥ 26 ॥

राज्ञ ऋष्यशृङ्गानयनमाह–

द्युत्वा सुमन्त्रार्यगिरा क्रियाऽनु-
तिष्ठासयाऽऽनीय च ऋष्यशृङ्गम् ।
मान्द्यं त्यजन् प्रास्तुत राट् स यष्टुं
को वा विलम्बेत शुभं विधातुम् ॥ 27 ॥

नम्रैस्तदानीं दिवि रावणार्त्तैः
सूपासितो देवगणै रमेशः ।
यत्तं क्षितौ हन्तुमवातितीर्षत्
कः प्राकृतस्तत् क्षमते स्म बोद्धुम् ॥ 28 ॥

The words of the sage:

24. The restrained sage, clearing the mirror of the heart of the king with the lustre of his white teeth as it were, and delighting him, said: "O King! This could be the repercussion of a sin of some previous birth, like the spot on the moon".

The means for the removal of sin:

25. "O King, given to performing sacrifice, for the attainment of your goal, atone for your sin by arranging a sacrifice (*yajña*). Does not the blowing wind disperse the pollen of flowers? Which wish of the enterprising ones is not fulfilled?"

26. On hearing this, the anguish of the king on not having a son, began to subside much in the same way as the anger of a man on hearing a sermon.

Bringing of Ṛṣyaśṛṅga by the king:

27. Following the advice of his minister Sumantra and other noble personalities (like the sage Vasiṣṭha) King Daśaratha went (to the Aṅga country (governed by Romapāda), and returned with the sage Ṛṣyaśṛṅga (husband of Śāntā). Casting aside sloth the king initiated the Putreṣṭi Yajña (Yajña for grant of a son). Who would delay an auspicious task?

28. Then the humble deities, tormented by Rāvaṇa, offered worship to Viṣṇu in full respect so that He got the desire in him to incarnate on the earth to kill him. How could a common man know this?

द्वाभ्यां दिव्यस्य नरस्य प्रकटनं, राजानं प्रति कथनं चाह–

कश्चिन्नरोऽग्नेर्निरितो मखान्ते
स्यन्नोजसा धूमजमन्धकारम्।
बिभ्रद् भृतं पायसमेकपात्रे-
ऽभ्यधत चित्रं च समं व्यधत्त ॥ 29 ॥

तिसृभ्य एतद् नृपते! प्रियाभ्यो
देहि श्रुतिश्राव्यपदाभिधाभ्यः।
वारीव गाङ्गं भुव आप्य यत् ता-
श्चतुष्फलानीव धरन्तु गर्भान् ॥ 30 ॥

दिव्यस्य नरस्यान्तर्धानमाह–

जाज्वल्यमानाज्ज्वलनाज्जवलन् स
तथाऽभिधायाशु तिरोबभूव।
रोचिर्निधे रोचिरिवोज्जजृम्भे
षट्कर्मतेजस्तु तपःप्रभावात् ॥ 31 ॥

यज्ञान्ते सत्कृतानां मुनीनां स्वस्तिवादमाह–

स्यन्नं मुखेन्दोर्वचनामृतं द्राक्-
संमानितानाममनाग् मुनीनाम्।
युक्तं सुताः सन्त्विति तत्तदेव
गेयं यथाऽऽवर्ति मुहुः सदस्यैः ॥ 32 ॥

Description in two verses of the appearance of a divine being and his words to the king :

29. At the end of the sacrifice (*yajña*) a (divine) being came out of the fire and breaking through the darkness of the smoke of the fire with his splendour and carrying a vessel full of *pāyasa* (a preparation of milk, rice and sugar) said something which was unusual.

30. "O King! Give this to your three beloveds whose words are pleasant to ears and whose names tally with the number of the Vedas (which is four—in the names that they have, Kausalyā is one word, Kaikeyī is one word, Sumitrā is two words: altogether four) so that acquiring the Gaṅgā water from the earth as it were they may get pregnancies like the four fruits (= the four aims of life- Dharma, Artha, Kāma and Mokṣa)."

Disappearance of the divine being :

31. Saying this, from the flaming fire, that luminous celestial being disappeared quickly. But the lustre of the Brāhmaṇa conducting the sacrifice (*yajña*) increased like that of the sun.

Blessing by the well-honoured sages:

32. At the end of the *yajña*, the sages were presented with cows, land and gold, etc., as a mark of immense respect. Immediately came out the nectar-like words from the moon-like mouths of the profusely honoured sages: "That is how it should be. May there be sons. (May the sons be born)." The same the others in the assembly also repeated as a song. Like in a song a refrain is repeated again and again they said: "May the words of this divine being be true. May you have sons"—the atmosphere echoed with these sounds.

दशरथद्वारा पायसस्य विभजनमाह–

एकं तदर्धं नृप आर्प्य देव्यै
तदर्धकार्धं खलु मध्यमायै।
दिष्ट्वा परस्यै च धृतार्धमन्य-
च्छाम्यन् पुनः संमुखितात्मनेऽदात् ॥ 33 ॥

अथ तासां गर्भावस्थां वर्णयति–

यथायथं गर्भभृतस्ततस्ता
हंसप्रयाताः प्रथमात् प्रकृत्या।
श्रोणीभरेणोन्नमता क्रमेणै-
तुं वासभूमिष्वपि नैव शेकुः ॥ 34 ॥

कौसल्यायाः पुत्रजननमाह–

पर्यागते स्वह्नि परात्मना स्वै-
रंशैरशेषैर्धृतमेकरूपम्।
कौशल्यया सूनुरसावि वह्नि-
तूल्येव वह्निस्तमसां विनाशः ॥ 35 ॥

कैकेय्याः सुमित्रायाश्च पुत्रजन्माह–

हर्षेण कैकय्यथ सूर्यवंशा-
लंकारभूतं सुषुवे कुमारम्।
हितौ सुमित्राऽजनयत् सुतौ द्वौ
मेघर्तुशोभेव नभोनभस्यौ ॥ 36 ॥

वशिष्ठकृतमभिनन्दनमाह–

मत्वेति तत् स्माह नृपं वशिष्ठो,
हर्षोऽद्य, वर्णेषु सुतिष्वमीषु।

Distribution of rice-pudding (pāyasa) by Daśaratha:

33. The king offered half of that rice pudding (*pāyasa*) to Kausalyā, then half of the half to Sumitrā, then half of the quarter to Kaikeyī, and the remaining half of the quarter to Sumitrā.

Description of the pregnancy:

34. The pregnant queens who normally moved about like swans, were not able to move about even in their living quarters by the gradual increase in weight of the bottoms.

Birth of Kausalyā's son:

35. At the auspicious time, god, with all his sixteen *kalās* appeared in the form of Kausalyā's son. Just as fire (the destroyer of darkness) appearing from a match-stick, destroys darkness, so in the from of a son, god appeared to destroy all sorrow.

Kaikeyī and Sumitrā give birth to sons:

36. Kaikeyī gave birth to a son, the ornament of the solar dynasty while Sumitrā gave birth to two good sons, just as the beauty of the rainy season lies in the months of Śrāvaṇa and Bhādrapada.

Felicitation by Vasiṣṭha:

37. Having came to know of this (the birth of Rāma and others), (the sage) Vasiṣṭha said to the king: "It is an occasion for great jubilation. You stand at the head of the members of the castes who are blessed with sons just as, ṣ is the only letter (amongst them—*su, ti, ṣu*) which has the capacity of being the head of the

षे वा त्वयि ह्येव शिरःस्थताऽस्ति,
त्वं वर्धसे पुत्रभवेन दिष्ट्या ॥ 37 ॥

तस्य धन्यतां निर्दिशति–

स पुत्रसिद्ध्या उपजातितस्त्वं
मर्त्येषु मर्त्याधिप धन्यमान्यः।
थो वा यकारादिव निःसुताङ्कात्
सिद्धः सपुत्राङ्कतयाऽधिकोऽद्य ॥ 38 ॥

तत्र राज्ञा दर्शितं विनयमाह–

ज्ञात्वेति वाग्मर्म स मर्मवित् तं
तुष्टः समाचष्ट समानताङ्घ्रिः।
मेधाविनां स्वस्तिगिरा गुरूणां
वंशाभिवृद्धिर्भवतीति सत्यम् ॥ 39 ॥

राज्ञो धनदानेन दारिद्र्यापगममाह–

वित्तार्चिरुत्सृज्य नृपः शिखीवै-
धं निर्धनत्वं निधनं निनाय।
नरायणं मार्गितुमागतेव
रंरम्यमाणैक्षि गृहे गृहे श्रीः ॥ 40 ॥

प्रजाभिर्दर्शितमानन्दोत्कर्षं प्रकटयति–

श्रुत्वाऽथ तज्जन्म जना जनेशं
त्वादृक् परो नेति समभ्यनन्दन्।
चैलानि रत्नानि च भूषणानि
तत् तत् कराप्तं च ददुर्द्विजेभ्यः ॥ 41 ॥

retroflexes. Thank god, you prosper with the birth of sons."

Blessedness of the king:

38. O Lord of mankind! You have become blessed and renowned amongst men with the birth of sons. In the absence of a son you were in the form of *ya*, but now, having begotten a son, you have become in the form of *tha*. Your glory has gone up.

Humiliy of the king:

39. Having understood the purport of his words and being satisfied with them, the sensitive king worshipped both the feet of the *guru* and said that the auspicious speech of the wise *guru* leads to the growth of the family. This is the truth.

The king removing poverty by giving money:

40. The king destroyed poverty by distributing wealth in the form of alms. The king (Daśaratha) is like the fire of which his wealth is the flame wherein the fuel of the poverty of the people has been reduced to ashes. That is to say, the king donated so much that poverty is to be seen nowhere. As a fruit of this, it can be said, that, Lakṣmī who had come in search of Viṣṇu, was seen to be residing happily in every home.

The subjects express delight:

41. On having the blessed news of the birth of sons to the king, the subjects felicitated him saying that there in none superior to him and distributed among the Brāhmaṇas with a free hand whatever clothes and ornaments they had got from him (the king).

इन्द्रस्यागमनमाह–

त्रिलोकपं लोकयितुं नृलोकं
लोकादुपैत् स्वात् सुरलोकनाथः।
कस्तन्न जज्ञेऽम्बरपुष्पवृष्ट्या?
ज्ञोपज्ञमर्थं फलतो यथाऽज्ञः॥ 42॥

उभयलोकोत्सवं सूचयति–

वाल्लभ्यतः श्रीशजनेर्जनाना-
मीशो जनाश्चोत्सवमाधुरुर्व्याम्।
केलीकलां चाकलयांबभूवु-
र्नाकेश्वरो नाकसदश्च नाके॥ 43॥

दशदिनोत्तरं वशिष्ठवचनेन नामकरणस्य त्वरामाह–

रम्येषु शीघ्रं दशसूत्सवश्री-
दोहिष्वितेषु क्षणवद् दिनेषु।
वशिष्ठ ऊचेऽद्य विलम्बितुं मो-
चः पुत्रनाम्नां करणाय राजन्!॥ 44॥

राजा तत्कार्याय तमेव समर्थयते–

श्रूयेत सर्वैरशनैरितीव
यमीशमीशः स नृणां बभाषे।
तात त्वयि ह्याप्ततमे स्थितेऽह-
मिदं प्रकुर्वन्न लभेय शोभाम्॥ 45॥

Approach of Indra:

42. Indra, the lord of heavens, left his heavenly abode, and came down to the world of humans to have a look at the master of the three worlds. Who could not know of the arrival of Indra, from the shower of flowers from heaven? (That is to say, everyone was aware of it). Just as the ignorant know the preparations made by the wise through the result; in the same way the arrival of Indra was inferred by every one from the shower of flowers.

Festivities in both the worlds:

43. On account of being dear to the Lord (Viṣṇu) the lord of men (the king) and his subjects had celebrations on earth, while in the heaven, Indra and the (other) gods, enjoyed artful sports.

Vasiṣṭha in a hurry to name the children after the passage of ten days:

44. The glory of the festival lasted for ten days that passed as if they were a moment. Then *guru* Vasiṣṭha said that the *nāmakaraṇa saṁskāra* (naming ceremony) must be performed and it was not appropriate to delay it.

The king requesting him to do that himself:

45. The lord of the humans, King Daśaratha, said to the best of the sages, Vasiṣṭha, in a loud tone which could be heard by others: "O Revered One! It would not look nice for me to perform the same (*nāmakaraṇa*), when you, the most revered one, are there."

वशिष्ठस्य पितृत्वं समर्थयन्नाह–

तिरस्कृताधिर्हितकृत् कुलस्या-
चार्यश्च शिक्षाकृदथोपनेता।
मन्त्रोपदेष्टेति पिता मम त्वं
त्र्यक्षो गणेशस्य यथा महर्षे! ॥ 46 ॥

समुचितनामकरणार्हप्रतिभासंपन्नोऽप्यहं नेति प्रकटयति–

प्रज्ञ स्फुटं वच्मि, न तत् प्रकुर्यां,
हृष्टो यथा त्वं प्रतिभा-प्रकर्षात्
टो वा वदन् ग्रन्थ्ययुतोऽवरुद्ध-
वाक् तूपमां ग्रन्थियुगेति ढस्य ॥ 47 ॥

अत्र वशिष्ठवचनमाह–

यथोचितं भूपवचो निशम्य
महर्षिरूचेऽसमहर्षिचेताः।
ब्रवीमि संज्ञा लघु सुक्षणोऽयं
वीत्वा सुकालो हि भवत्यलभ्यः ॥ 48 ॥

नामकरणस्य त्रिपुरुषानूकत्वप्रमाणे सत्यपि नवीनतायां हेतुमाह–

बहूचितं त्रिष्वपि पूर्वजेषु
हर्षप्रदं नाम न लभ्यते तत्।
वोचं स्म माऽहं तदिति प्रचिन्त्य
दुर्वारतर्कोऽभिनवं स ऊचे ॥ 49 ॥

In support of fatherhood of Vasiṣṭha:

46. "O great sage! You have removed my mental agony. Yor are the benefactor of the family and the preceptor, the instructor and the performer of the sacred thread ceremony of the family. You teach the *mantras*. You are thus the father to me, just as the three-eyed Lord Śiva is the father of Gaṇeśa.

The king's declining to name the children:

47. O wise! I wish to speak in clear tones. You are happy and are also endowed with the excellence of intellect. I am not as capable as you to perform this ceremony. It is better to speak clearly, without malice or a complex in one's mind like *ṭa* than to speak with malice, with complex like *ḍha*.

Vasiṣṭha's words:

48. On hearing the appropriate words of the king, the sage said with utmost delight: "I will give the names soon. This is a beautiful moment. If if is lost, then it is difficult to regain it."

The reason for innovation in spite of the authority that the name could go with the names of three forefathers:

49. "Although the names of three forefathers; Daśaratha, Aja and Raghu are suitable, they are not givers of happiness. Therefore, I would not speak out these four names. With this thought, he (Vasiṣṭha) endowed with logic with no rebuttal, announced the new ones."

ज्येष्ठस्य नामाह–

लक्ष्मीः सरस्वत्यपि ऋद्धिसिद्धी
भाश्चैकताना अथ योगिराजाः ।
चैत्यायिते यत्र सदा रमन्ते
वरः स पुत्रोऽभिधयाऽस्तु रामः ॥ 50 ॥

कनीयसां नामान्याह–

येनाग्रभूभक्तिभृता भ्रियेत
त्वयेव भूमी, भरतः स भूयात् ।
यातोऽस्ति लक्ष्मीमिति लक्ष्मणोऽन्यः
कीर्त्येत शत्रुघ्न इहाऽरिहाऽन्त्यः ॥ 51 ॥

तदेवोपसंहरन् बालक्रीडामाह–

तिर्यग्गणोऽपीत्यभिधाविधानं
तादृक् तदीयं विनिशम्य हृष्टः ।
गुप्ताः श्रिताः क्रीडनकेष्वितीवै-
णाः केकिकीराश्च परे शिशूंस्तान् ॥ 52 ॥

उपनयनं विद्याद्युपार्जनं चाह–

मुनेरगृह्णन् प्रथमोपनीता
नेदिष्ठमध्युष्य कलाश्च विद्याः ।
वक्ष्यामहे राज्यधुरामितीवाऽऽ-
याम्यंशकं नो समयस्य निन्युः ॥ 53 ॥

द्वाभ्यां द्वयोर्द्वयोः सहवासक्रीडामाह–

यद्यप्यधुः प्रेम समे तथाप्यलि-
हंसाविवाऽब्जेऽक्षिण सतामुभावुभौ ।

Naming of the elder son:

50. "That handsome son in whom take delight as in a temple Lakṣmī, Sarasvatī, Ṛddhi, Siddhi and Dīpti, and the great *yogins* in all their concentration will have the name Rāma."

The names of Rāma's younger brothers:

51. The one who will be devoted to his elder brother, or like you, who will be devoted to the Brāhmaṇas, and who will nourish and feed the entire earth, let him have the name Bharata. His younger brother, who has attained Lakṣmī, his name shall be Lakṣmaṇa. And the youngest who is the destroyer of foes, shall be known as Śatrughna.

The play of the children:

52. Vasiṣṭha having named them so, even animals and birds felt happy. That is why the deer, the peacocks, the parrots and others served the infants by hiding themselves as toys as it were.

The sacred thread ceremony and the start of shooling:

53. Having been given the sacred thread, they learnt from the sage (Vasiṣṭha) the arts and the lores by living close to him. "We shall carry the yoke of the kingdom," with this idea as it were, they did not spend long.

Description of the two pairs playing together in two verses:

54. Even though all the brothers had mutual affection, they, knowing the beauty of the fair and dark complexions which the good people notice in the case of lotus to

बुद्ध्वेव शोभां सितकृष्णयोर्मिथो
ध्वान्तागमद्वेषकरौ चिखेलतुः ॥ 54 ॥

तैस्तैर्गुणैः परिचिताः सममास्यमाधु-
र्युक्तं प्रयत्नमथ ते न परं सवर्णाः ।
तः संमिलन् हि सह देन च थश्च धेन
श्रूयेत यद्वदुभयं सहगास्तथाऽऽभुः ॥ 55 ॥

राज्ञो वात्सल्यदर्शनेन सर्वमुपसंहरति—

यत्नप्रसाधितगुणां नयनाभिरामां
तां भूरिभासुरविभाभृतमुक्तिकान्ताम् ।
नक्तंदिवं किल चतुस्तनयीं सुचारू-
रःसूत्रिकामिव दधे हृदये नरेन्द्रः ॥ 56 ॥

इति कविराजाशुकविना श्रीनित्यानन्दशास्त्रिणा विरचिते
रामाङ्के श्रीरामचरिताब्धिरत्ने महाकाव्ये कल्पतरुनामा
प्रथमः सर्गः समाप्तः ॥ 1 ॥

which resort both the bee and the swan; the two pairs, (Rāma-Lakṣmaṇa; Bharata-Śatrughna) inimical to the advent of darkness (of ignorance) played together.

55. Known by those qualities (compassion, liberality etc.) they had similar face as also the proper effort but they were not *savarṇas*, all alike [the letters which have the same place of articulation and inner effort, go by the name of *savarṇa* vide Pāṇ. *tulyāsyaprayatnaṁ savarṇam*]. How could they be together? To this the answer is: It is like *t* the first of the series going with *d* the third of the same and *th* the second of the *t* series going with *dh* the fourth of the same.

Conclusion with the description of the affection of the king:

56. The king kept in his heart night and day, these four who had clarity and other virtues, who were beautiful for the eye, were glowing and were sweet-voiced. These four sons have been likened to a four-stringed necklace of pearls with a beautiful thread, which captures the eye and the pearls of which are lustrous.

With this concludes the First Canto of *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Kalpataru

अथ द्वितीयः सर्गः

विश्वामित्रस्यागमनं तत्कृतं राजाभिनन्दनं चाह–

इत्थंकारं ज्ञातवांस्तं कदापी-
क्ष्वाकुश्रेष्ठं कौशिकर्षिः समेत्य।
कुर्वन्नाशीर्वादमूचे सुताप्ति-
वंशर्द्ध्या त्वं वर्धसे भूप! दिष्ट्या ॥ 1 ॥

शश्वत्-प्रोद्यन्नाभिनेमिश्रियोऽद्य
प्रत्यक्षं सद्-वृत्ततां दर्शयन्तः।
भव्यं सारा बिभ्रते चक्रसाम्यं
वोढुं राज्यस्यन्दनं नन्दनास्ते ॥ 2 ॥

तत्र द्वाभ्यां रामस्य विशिष्टतामाह–

रामस्त्वेकोऽस्य त्रिलोकीरथस्याऽ-
मोघं चक्रं धारणाय प्रसिद्धम्।
नाव्यं संसाराम्बुधिं यत् सुतार्य
मर्त्यं प्राप्तं प्रापयत्यात्मलोकम् ॥ 3 ॥

तस्यावतारकारणमाह–

जय्यान् कर्तुं राक्षसान् रावणादीन्
नैःक्षत्र्यं च क्ष्मातलस्यापनेतुम्।
श्रुत्वा भक्तत्रासमत्रोदपादी-
तः सामान्यो नैष मान्योऽस्ति मान्यः ॥ 4 ॥

CANTO II

Arrival of Viśvāmitra and his blessings to the king:

1. On coming to know of the birth of Rāma, the wise and great sage Viśvāmitra came to that excellent scion of Ikṣvākus (Daśaratha), and pronouncing blessings on him said: "Congratulations to you O King! for the growth in the family with the begetting of sons."

2. "O King! These excellent sons are like the wheels to carry (forward) the chariot of this magnificent kingdom of yours, who, with the ever-growing beauty, add to the glory of the kings of this type, as do the circumference and the navel to the wheel and who display their good conduct as does its well-roundedness the wheel."

3. Even one, Rāma, is the well-known *amogha-cakra* (infallible *cakra*), which is capable of supporting the chariot of the three worlds. Even though a wheel, it comfortably takes across the ocean of the world which can be crossed by a boat, a person in distress, and brings him to his world. [It is the uniqueness of this *cakra*, that it serves as a boat for crossing this ocean and also grants liberation to mortals].

The reason for Rāma's incarnation:

4. Having heard the fears of his devotees; to gain victory over Rāvaṇa and other demons, and to remove the Kṣatriyalessness of this earth, he has taken this incarnation. Therefore, he must not be considered as

तेन राज्ञो धन्यतामाह—

निश्चिन्तोऽद्य त्वं च धन्यः प्रजेश!
यज्ञात्मानं प्राप्य रामं कुमारम्।
तातस्तातः पुत्रमाप्यैव येनाऽऽ-
त्मा वै पुत्रोऽस्तीति वेदाः प्रमाणम्॥ 5॥

राज्ञो विनयमाह—

मर्त्येशस्तूत्थाय प्रागेव नम्रो
हारि श्रुत्वा तद्वचोऽवन्दताङ्घ्री।
वीर्योत्कर्षं वर्णयस्तस्य चोचे
योगीन्द्राणां वः कृपायाः फलं तत्॥ 6॥

राजकृतं तत्सत्कारं पुत्राह्वानं चाह—

द्युस्वामीव स्वर्गुरुं तं प्रपूज्याऽऽ-
तिथ्यं प्रादाद् भक्तिमानातिथेयः।
मान्ये सौख्यादासने चोपविष्टेऽ-
धृष्यानाहूयात्मजानित्यवादीत्॥ 7॥

अथ षड्भिः पद्यैर्विश्वामित्रस्य महिमानमाह—

तिष्ठत्यग्रे यो मनस्वी तपस्वी
मान्धातेवाऽभूद् विराट् पूर्वकाले।
वर्चोराशिः स त्विदानी द्विजेन्द्रः
शीतांशुर्वा भाति न क्षत्रनाथः॥ 8॥

an ordinary mortal— rather, he is to be revered (by all).

5. "O King! Having begotten Rāma, who is nothing but sacrifice itself in the form of a son, you have become free from worries and are blessed. A father is a father only if he has a son, because he is the very image of the father. The Vedas provide the proof for this: '*ātmā vai putranāmāsi.*'

The humility of the king:

6. Seeing Viśvāmitra, the king was already up (left his seat) in all humility, and having heard his charming voice, paid obeisance to his feet; and describing the height of his effectiveness, spoke thus: "O Sage! That (the begetting of a son like Rāma) is the fruit of the favour of the foremost of the *yogins*, like you."

7. Much in the same way the Lord of the Heavens, Indra worships Guru, the Divine Preceptor Bṛhaspati (with *arghya, pādyā* etc.) the devoted host King Daśaratha, honoured him (Viśvāmitra). The Revered One having taken his seat, the King summoned his sons who were invincible and said:

Description of Visvāmitra in six verses:

8. This high-minded and rich in penance seated in front, was a Kṣatriya(warrior) like Māndhātṛ who was brilliant as the sun. Now he is a Maharṣi (great sage) and a distinguished Brāhmaṇa, and not a Kṣatriya and, hence, is like the moon. At first he was a Rājarṣi (kingly sage) and now he is a Maharṣi (great sage), when Rājarṣi he was like the sun; when Maharṣi he is like the moon.

बुद्ध्वा क्षात्रं तद्बलं ब्राह्मवीर्या-
द्धिक्कारात्तं यः सधिक्कारमौज्झत्।
मान्यं चान्यत् स्वीचकार प्रयत्ना-
न्नीतिज्ञानां जित्वरेणैव मैत्री ॥ 9 ॥

तिग्मज्योतिर्ज्योतिरभ्याश्नुतेवाऽ-
मान् यद्देहे ब्रह्मतेजः समूहः।
वाग्गुमित्वं चेज्जीववक्त्रेऽमितं स्याद्
मीमांसाङ्कं शारदास्यं हि यायात् ॥ 10 ॥

श्रीकान्तेनोत्तर्क्यमाणां, हरेण
माञ्जिष्ठ्येव प्रेक्षितां क्रोधदृष्ट्या।
शङ्कातङ्कैः शङ्क्यमानां विधात्राऽ-
त्रुट्यत्तारां यो नवां द्यां ससर्ज ॥ 11 ॥

निर्भीशंकोऽभूत् त्रिशंकुः श्रितो यं
बर्हिर्ज्वालाजाज्वलद्ब्रह्मदेहम्।
हर्षोत्कर्षाधायिपूर्णांशु बाले-
णः संप्राप्तः सन् यथा चन्द्रबिम्बम् ॥ 12 ॥

विश्वामित्रः संज्ञया विश्वमित्रं
पुत्रो गाधेर्याचिनां कामधेनुः।
लां धातुं यो व्यस्मरत् त्यक्तदानः
सोऽयं वत्सा! वन्द्यतां वन्दनीयः ॥ 13 ॥

9. When he saw the defeat of Kṣatriya power in the face of the Brāhmaṇic power, saying: Shame on the Kṣatriya power he left the Kṣatriyahood (warriorhood) and with the power of severe penance, attained Brāhmaṇahood. Those who are versed in polity would align themselves with the victorious only.

10. The skill in the Brāhmaṇic lustre not finding full place in his body seemed to encompass the lustre of the sun as it were. If the skill in speech does not find full place in the mouth of Bṛhaspati, the mouth of Śāradā with the Mīmāṃsā as the hall-mark would come to have it.

11. He created a new heaven which Viṣṇu considered superior, which Śiva looked at with terrible anger and which filled Brahmā with consternation. In such a heaven the stars would not break.

12. Him whose Brāhmaṇic body was shining as the flaming fire, Triśaṅku resorted with no apprehension like deer the orb of the moon.

13. His name is Viśvāmitra. So do not think that he is not the friend of the world (*viśvāmitra*), rather, he is the Viśvamitra or the friend of the whole world. His father is Gādhi. He is the very form of Kāmadhenu in fulfilling the wishes of the supplicants. He has stopped accepting alms. *Lā*, which means 'to take' [*lā ādāne*] has been forgotten by him. O children! he is that revered Ṛṣi, pay obeisance to him.

राजकुमाराणां तदभिवादनमाह–

मत्वा विज्ञा राज्ञ आज्ञामितीमां
　　हार्दिक्या ते पूर्णभक्त्या विनम्राः ।
ब्राहुग्रीवानाममानेमुरस्याऽऽ-
　　हुः स्वं स्वं च स्माभिधानं च गोत्रम् ॥ 14 ॥

तस्य स्वस्तिवादमाह–

कम्बुश्वेतैर्दन्तरोचिर्भिरास्य-
　　बुद्धाम्भोजस्रस्तनालोपमानैः ।
ग्रीवास्वेषां हारमारोपयन् सोऽ-
　　वोचत् स्वस्त्याशीर्वचांसि प्रकामम् ॥ 15 ॥

अथ विश्वामित्रः त्रिभिः पद्यै राक्षसोपद्रवं निर्दिशन् तन्निरासाय राजकर्तव्यमाह–

मर्त्याधीशं प्रत्यवादीदथाऽसौ
　　हानिं नीताः स्मो वयं यातुधानैः ।
हव्यं भव्यं नव्यनव्यं च कव्यं
　　नुः क्रव्यं वा ते बलाद् भक्षयन्ति ॥ 16 ॥

मन्त्रस्पृष्टं भाजनं दूषयन्ति
　　होमद्रव्याण्याशु विद्रावयन्ति ।
रस्यन्नं ते नीरसीकुर्वते च
　　को वा दुष्टैः शिष्टयत्नो न दूष्यः ॥ 17 ॥

मन्त्रो नश्यत्याशु तन्नर्दनेन
　　हेष्यश्वानां हेषयेवेष्टगीतम् ।
वाक्ये श्रौते नश्यति ह्यर्थनाशः
　　सोऽयं विघ्नो वार्य उर्वीश्वरेण ॥ 18 ॥

Honour by the princes:

14. Those intelligent princes, having understood their father's wish, with fully devoted hearts, in humility having named their *gotra*, bowed to him bending their arms, neck and shoulders, prostrating themselves to pay their respects to him.

15. Putting garlands in their necks in the form of the rays of light, Viśvāmitra's face was as white as a conch resembling the drooping stalks of the blooming lotuses which were their faces. He pronounced lots of words of benediction.

Description in three verses of the chaos caused by the demons, and the royal duty to put an end to it:

16. Viśvāmitra told King Daśaratha that demons were causing him immense harm. The *havya* (oblation) offered to the demigods, the grand *nava-nava kavya* being offered to forefathers, and also human flesh, is being forcibly eaten by them.

17. These demons desecrate our vessels sanctified by *mantras*. They remove sacrificial material and make the tasty food tasteless. Which is that noble practice which they do no harm?

18. Our *mantras* get mixed up by the hooliganism of these demons. As a song gets overpowered by the neighing of horses, with their interference in Vedic hymns, their very purpose is lost. This obstruction needs to be removed by Your Majesty.

गूढोक्तिं तामग्रहीद् राजमेधा
ढक्का यद्वद् गाननृत्त्योर्लयाऽऽस्थाम्।
जय्याः किं तेऽवश्यजय्या धियेति
त्रुट्यद्धैर्यः प्राक् ततोऽधाद् धृतिं सः ॥ 19 ॥

राजा मनसि कर्तव्यं विचारयति–

रक्षा कार्या लोकनाथेन लोकेऽ-
रिन्दग्ध्वा प्राग् वह्निनेवैधराशिम्।
दस्युर्दस्युः पावकोऽथो ऋणांशोऽ-
मः स्युः शेषा इत्यमी नेत्यचिन्तत् ॥ 20 ॥

तदाज्ञां च रामं निर्दिशति–

आज्ञाभारं तं महर्षेरसह्यं
जानानोऽन्तः पार्थिवश्रेष्टयैव।
नुन्नो रामे प्राञ्जलि प्रह्वमौलि
बाधोपेक्षं तिष्ठति न्यास्थत द्राक् ॥ 21 ॥

त्रिभिस्तदंतर्गतां शिक्षां निर्दिशति–

हुः-शब्दांस्तान् मङ्क्षु रक्षःशुनस्त्वं
सुज्ञोऽरण्याद् द्रावयेः केसरीव।
शिक्षाबोधोऽस्य त्वया नैव हार्यो
राः संगुप्तः किंपचेनेव वत्स! ॥ 22 ॥

तत्र लक्ष्मणेन सहवास उचित इत्याह–

सुख्येधि त्वं लक्ष्मणेनानुयातो
लक्ष्मीवान् यत् स्यात् सहायो जगत्याम्।
लाभो भूयान् साह्यतः सौम्य मा स्माऽ-
टः कान्तारे त्वं ततो निःसहायः ॥ 23 ॥

19. With his sharp intellect, King Daśaratha grasped the actual meaning hidden in the soft speech of Viśvāmitra, just as the drum played in accompaniment by an accomplished artist, goes along in the rhythm of a dancer or singer. In this way the intellect that had lost its equanimity with the first feeling as to whether they, [the demons], can be conquered was replaced by the feeling that they can definitely be done so.

The king ponders over his duties:

20. The one who is the master of the people has as his duty, the protection of his subjects by destroying enemies, just as the fire reduces wood to ashes. Whether it is thief, enemy, debt or disease, they have to be destroyed so that nothing is left of them. This is how the king thought.

21. Knowing in his heart of hearts the weight of the Great Sage's command unbearable, the king placed it quickly on Rāma, impelled just by his actions, who was standing with his head bent, hands folded with no care of difficulties.

The king's instructions to Rāma:

22. "My son! You the wise one, drive away the dog-like demons from the forest with just the sound *huḥ*, much as does a lion. His instructions you should never forget like a miser his well-secured wealth.

23. O Gentleman! Lakṣmaṇa will be with you, so you will gain happiness by his company for a person is content in this world by being in the company of a prosperous person. You will gain much by this company. Do not roam around in the forests with nobody by your side.

महर्षिसंगत्या महत्त्वं रक्षोनाशश्चेत्याह–

सुज्ञेऽमुष्मिन् संगते वां महत्त्वं
विश्वस्य स्याद् दीर्घतर्षौ हि मित्रे।
क्रव्यादोघस्तद् युवाभ्यां विलाताऽऽ-
मः शारीरो दस्रकाभ्यामिवोग्रः ॥ 24 ॥

रामकृतां स्वीकृतिमाह–

स श्रुत्वैवं सुप्रयोगं विधायौ-
मः संव्याञ्जीत् स्वीकृतिं मंगलं च
सत्यं सिद्धिं जल्पितार्थस्य हीष्टा-
मङ्गीकारः स्वस्तिवाक् च व्यनक्ति ॥ 25 ॥

सरामलक्ष्मणस्य विश्वामित्रस्य प्रस्थानमाह–

विश्वामित्रोऽप्याप्तसुस्थित्युपायो
भक्तश्रीकौ स्वाशुगाद्योपकारैः।
तावाप्यैवं चैत्रराधाविवाप्ताऽ-
ङ्गः कामो द्राग् लोकनाथात् प्रतस्थे ॥ 26 ॥

विश्वामित्रस्य विद्यादानमाह–

स्निग्धस्ताभ्यां पथ्यदात् पथ्यविद्यां
धन्यो विद्यावान् बलां चातिपूर्वाम्।
वश्याऽवार्यक्षुत्तृषौ तेन नाऽन्नाऽ-
र्णःकाम्यन्तौ तावभूतां कदाचित् ॥ 27 ॥

द्वाभ्यां मार्गगमनातिशयमाह–

प्रज्ञायेव स्वान्ववायप्रसूतौ
तावाताप्सीच्चण्डरोचिर्न चण्डम्।
पस्पर्शेव स्वं चिकीर्षुः पवित्रं
वान् मन्दार्द्रं गन्धवान् गन्धवाहः ॥ 28 ॥

24. You will have all the glory in the company of such an intellectual as Viśvāmitra. Just as *mitra* added to a *ṛṣi*'s name gets elongation, so with the *ṛṣi* by your side, the above danger is going to disappear like a disease through the Aśvins.

25. Having heard this, Rāma gave his consent by uttering *om*, and along with this he also expressed auspiciousness of the undertaking. It is a fact that consent and the auspicious words assure the desired success of what has been spoken.

26. Viśvāmitra soon left Daśaratha taking along the two princes, who were adorned with bows and arrows. It appeared as though Kāmadeva had regained his body from Lord Śiva and was leaving in the company of the Spring Season (Vasanta-mitra), the month of Caitra-Vaiśākha.

27. On the way, the affectionate. accomplished and learned in the Veda and other scriptures, Viśvāmitra taught them useful and magical arts like the Balā and Atibalā which enabled them to control hunger and thirst. Then they were never attacked by the pain of hunger or thirst.

28. Knowing as it were that the two (Rāma and Lakṣmaṇa) were heirs in his family (they belonged to the solar dynasty) the sun did not cause them intense heat. The fragrant breeze in order to purify itself as it were touched (the princes) (blowing gently and cooling itsef with water).

पीयूषौघं कौशिकाऽऽस्येन्दुमुक्तं
नम्रौ पायं पायमालापरूपम्।
वर्त्मातीतं चक्रतुस्तौ सुखेन
क्षायत्येवाऽऽभाषणैर्मार्गखेदः ॥ 29 ॥

विश्वामित्रकारितं ताडकादर्शनमाह–

विश्वामित्रोऽदर्शयत्तावगस्त्य-
शापेनाप्तां राक्षसं वर्ष्म यक्षीम्।
लावण्योनां ताडकाख्यां चरित्रैः
क्षोदिष्ठामप्युग्रमूर्त्या स्थविष्ठाम् ॥ 30 ॥

द्वाभ्यां तद्वधार्थमाह–

लक्ष्मीवन्तं चावदद् राममित्थ-
मीक्षस्वैनां पीनदन्तीं नदन्तीम्।
वाञ्छत्येषाऽत्तुं हि नोऽभिद्रवन्ती
शुष्मेव त्वं तच्छमीं संहरैनाम् ॥ 31 ॥

भङ्क्तुं विघ्नान् मादृशां भव्यधाम्नो
लक्ष्मीं पातुं त्वं दशस्यन्दनस्य।
क्षत्त्रीभूतो रक्षणायेति दुःखौ-
णः स्या ईदृक्-शत्रुनाशाज्जगत्याः ॥ 32 ॥

स्त्रीवधे रामस्य पापशङ्कामाह–

धर्मज्ञस्येत्युक्तिमाकर्ण्य रामो
मत्वा नारीं पङ्कमङ्के शशङ्के।
ज्ञः पूज्येनादिश्यमानोऽपि बुद्ध्या
सत्यातङ्के तर्कयत्येव किंचित् ॥ 33 ॥

29. From the moon-like mouth of Viśvāmitra flowed forth the mass of nectar of sweet words which was being drunk by the two princes on the way. In this manner, they covered the distance in happiness. In conversation the fatigue of the journey goes.

30. On the way, Viśvāmitra showed Tāḍakā to the two princes. She was formerly a Yakṣī (a semidivine being) but owing to the curse of sage Agastya, had got transformed into a demoness. Her (earlier) grace had faded and she had become lean in character but fat in body, due to ferociousness.

Description of her slaying in two verses:

31. Viśvāmitra said to glorious Rāmacandra: "See! this big-toothed Tāḍakā is approaching us thunderously. She runs as if she is going to pounce on us and swallow us. So finish her off as does fire the *śamī* tree (the tree which is said to contain fire)."

32. You have assumed the form of a Kṣatriya in order to protect the good places of hermits like us and the royal fortune of Daśaratha. By destroying such enemies, may you be the remover of the troubles of the world.

33. Having heard the words of the sage who knew Dharma, Rāma became apprehensive of committing a sin in the killing of a woman. Even when commanded by a respectable person a wise man bestows thought in matters of doubt.

शङ्कानिराकरणं ताडकावधं चाह–

त्यक्त्वा किन्तूदाहृतैरात्मशङ्कां
संधापन्नैः साधुदृष्टान्तमानैः ।
धन्वन्याग्नेयाशुगं न्यस्य विज्ञ-
श्चक्री शुक्राम्बामिवाध्वंसयत्ताम् ॥ 34 ॥

तस्या वैकुण्ठगमनमाह–

प्रक्षाल्यैवं राक्षसी शापपापं
जाग्रत्पुण्या प्राप वैकुण्ठलोकम् ।
नाऽहस्तिष्ठेद् द्वेषिणोऽपीशयोगे
चर्यावृत्तेः किं पुनर्भक्तिभाजः ॥ 35 ॥

तेन जनानां शान्तिं प्रकटयति–

हित्वा दुःखं तद्वनस्थायिनो ये
ते संतुष्टास्तुष्टुवू राममार्याः ।
रम्यः शुद्धोऽभूदरण्यप्रदेशोऽ-
तः संचारो निर्भयोऽभूज्जनानाम् ॥ 36 ॥

पुनः प्रस्थानमाह–

यक्षीमित्थं लोकपीडां च साकं
शक्रो विध्वंस्येव वैरोचनीं ताम् ।
स्वीकृत्याज्ञां राघवः कौशिकस्य
ज्ञानाम्भोधेराश्रमं प्रत्यचालीत् ॥ 37 ॥

Description of the removal of doubt and the killing of Tāḍakā:

34. Having heard nice (appropriate) examples from Viśvāmitra, Rāma understood his duty and his doubts were removed. He then destroyed Tāḍakā after mounting the Agnibāṇa (fire arrow) on his bow, just as Viṣṇu had destroyed Śukra's mother with his discus.

Description of her going to Vaikuṇṭha:

35. With her sin of curse washed away, and her *puṇya* (merit of good deeds) awakened, Tāḍakā repaired to Vaikuṇṭha Loka (the heavens). In the company of the Lord, even an enemy's sins get washed, not to speak of the devotee who leads life in accordance with the instructions of the *guru*.

36. The sorrows of the noble forest-dwellers having been removed, they feeling satisfied, sang the paens of Rāma. The forest region became pure and beautiful. Because of this, the movement of the people (therein) was without fear.

37. Just as Indra had killed Virocana's mother (Mantharā), in the same way, with the destruction of Tāḍakā, Rāma also destroyed the sorrow of the masses. Obeying the orders of Kauśika Muni, who was the ocean of wisdom, he proceeded towards his hermitage.

त्रिभिर्यात्राविनोदमाह–

नश्यद्बीजां दैवमातृक्यभाजं
संप्राप्तां च क्ष्मां नदीमातृकत्वम्।
पश्यन् पादाब्जार्पणेनेति सूताऽ-
न्नः सार्थक्यं प्राप यज्ञात्मतायाः ॥ 38 ॥

शुष्काशुष्कप्रान्तकैः पालिलभ्य-
चिर्भटयोघैः क्वापि यव्यैश्च तिल्यैः।
वश्यस्वान्तोऽप्येष वप्रैरकर्षि
यः संसिद्धेः क्षेत्रमत्राद्भुतं किम्? ॥ 39 ॥

सक्रीडानां क्रौञ्चकापोतशौक-
मायूराणां कौतुकं प्रेक्षमाणाः।
धिष्ण्यं शान्तेर्द्रागयानाश्रमं ते
मान्यं नायान्त्याप्तचेतोविनोदाः ॥ 40 ॥

आश्रमप्राप्तानां पूजामाह–

प्रज्ञायैतानागतानाश्रमस्था
जातामोदाश्चक्रुरर्घ्यादिपूजाम्।
पश्यन्तोऽन्तर्ध्यातमिष्टं दृशाऽद्याऽ-
तिथ्यं निन्युस्तं विशेषेण रामम् ॥ 41 ॥

रामकृतं वन्दनमाह–

स प्राग् नम्रीभूय भूयोऽक्षराणा-
मः स्थायीवोपक्रमे दैवतानाम्।
श्रीमान् रामोऽवन्दतैकैकशस्तान्
मान्या मानं मन्वते मान्यमानैः ॥ 42 ॥

38. The barren land there, that depended upon rain and the mercy of the gods, now became the source of rivers, by the very arrival of Rāma. Thus by producing cereals Rāma proved his *yajña-svarūpatva* i.e. he showed that he was a personified sacrifice (*yajña-svarūpa*) .

39. In some places the land was arid, and filled with water in some. It was stocked with cucumbers, sesame seed and barley. Proceeding thus, they reached a Siddha-Kṣetra, a divine area.

40. Looking at the frolic of *krauñcas*, pigeons, parrots, peacocks and other birds, Viśvāmitra, Rāma and Lakṣmaṇa soon reached the hermitage, the abode of peace. With diversion people do not tire and reach their destination quickly.

41. Coming to know of their arrival, the sages of the hermitage felt happy and made honorific offerings to them. Being face to face with the very subject of their meditation, they offered special hospitality to Rāma.

42. Like the first letter of the alphapet *a* the first of the gods, Śri Rāma paid obeisance to the sages one by one in an extremely humble way. An honourable person adds to his own honour by honouring others.

यागारम्भाय रामस्य विज्ञप्तिमाह–

धाराधारीवाथ वागम्बुधारां
तापच्छित् सोऽमुक्त रामः प्रसङ्गे ।
रिक्तीकर्तास्म्याश्रमं यातुधानैः
पुत्रो गाधेरध्वरं प्रस्तवीतु ॥ 43 ॥

अथ चतुर्भी रामकृतं रक्षःसंहारमाह–

निश्शङ्केऽथो तत्र जुह्वत्यभीते-
षूच्चैर्मन्त्रान् मन्त्रवित्सूत्पठत्सु ।
दर्पाद् रक्षांस्यागुरन्धानि यानी-
नः प्रागेवोद्यन्निवाऽहन् स तानि ॥ 44 ॥

रक्षःसेनाः खेलता खे लता वा
क्षित्यास्तेन प्रेक्षिताः स्वामिना याः ।
ता बाणौघैर्दावतुल्यैर्गृहीत्वा
जीवग्राहं पातयांचक्रिरेऽधः ॥ 45 ॥

वक्रं तासां नायकं घोररूपं
लोकाऽस्तोकापत्तिदानैकदक्षम् ।
कञ्चिद् मारीचाख्यमन्यं सुबाहुं
स्यन्नास्रास्यं राक्षसं प्रैक्षताऽसौ ॥ 46 ॥

धर्मापेतं तत्र रामः सुबाहु-
मस्त्रेणाग्नेयेन पूर्वं निपात्य ।
स्यन्नं वाऽभ्रं बाणवातेन सिन्धुं
पश्चान्निन्येऽन्यं शतं योजनानि ॥ 47 ॥

43. Just as the outburst of rain-filled clouds wipes out the heat of the summer, so did Rāma the sorrows with the stream of his words at that moment. Said he: "I will make this hermitage devoid of demons. Let the son of Gādhi start the *yajña*".

44. With Viśvāmitra starting the *yajña* fearlessly and the *mantra*-knowing Ṛṣis chanting the *mantras* loudly the proud demons came there blindly. As the rising sun destroys darkess, so did Rāma the demons.

45. The huge army of demons which spread from the earth to the skies like a creeper, was thrown on the ground alive sportively and burnt by Rāma's arrows which looked like a forest conflagration.

46. Rāma saw a demon named Mārīca, who was of massive form and was expert at inflicting sorrows upon people. He was the chief of the demons's army. The other was Subāhu from whose mouth flowed blood.

47. First Rāma burnt the sinful Subāhu by his fire-arrow. Thereafter, with an arrow that worked like wind, he sent the cloud-like Mārīca a hundred *yojanas* away to the shores of the sea.

तदुपसंहारमाह–

रिक्तं कृत्वा राक्षसै रक्षिणेत्थं
रम्यो देशोऽकारि सिद्धाश्रमस्य।
क्षित्वा क्षित्वा तेऽपि दुष्टा भवाब्धिं
तारं तारं तत्प्रसादेन मुक्ताः ॥ 48 ॥

रक्षोयूथोन्माथरूपात् स नाथः
क्षित्या भारान्तात् क्षतात्त्राणतश्च।
तात्पर्येणाऽऽस्थाप्य धर्मं निनाय
स्वस्य क्षत्त्रीभूततां सार्थकत्वम् ॥ 49 ॥

स्यन्नास्येन्दुस्तोत्रपीयूषवर्षा
धर्मात्मानस्तुष्टुवुस्तं प्रतुष्टाः।
मत्वाऽपीप्यत् स्वाऽम्बुजाऽलीन् स तांश्च
स्यन्दं स्यन्दं वाग्मरन्दं मुखाब्जात् ॥ 50 ॥

स्वमखमविकलं समाप्य शिष्य-
जनसहितोऽवभृथादिकं च कृत्वा।
नमति रघुवरे स तत्कनीय-
स्यपि मुमुचे शुभवाक्-स्रजं मुनीन्द्रः ॥ 51 ॥

चण्डांशुशीतकिरणाविव सोऽभिरामौ
रक्षोऽन्धकारपरिवारनिवारणेच्छू।
क्षित्यां समं समुदितौ मुदितौ निरीक्ष्य
तावन्तराश्रयत कौशिक आप्तकामः ॥ 52 ॥

इति श्रीकविराजाशुकविना श्रीनित्यानन्दशास्त्रिणा विरचिते
रामाङ्के श्रीरामचरिताब्धिरत्ने महाकाव्ये कामधेनुनामा
द्वितीयः सर्गः समाप्तः ॥2॥

48. In this way, protector Rāma made the sacred hermitage devoid of demons and beautified the region. Through his grace, Rāma granted liberation from the world (made them cross the occean of the world) to the demons as he killed them.

49. Rāma reduced the burden of the earth by killing hordes of demons and protected it from destruction He also re-established the Dharma assiduously. In this manner, he made his incarnation as a Kṣatriya meaningful.

50. Nector began raining in the form of Rāma's praises from the moon-like mouths of the upright and joyous sages. On the other hand, Rāma knew that these sages occupied the lotus of his heart just like bees, and so he also let them drink the ambrosia which he let flow in the form of his sweet words.

51. Having brought to an end the sacrifice, sage Viśvāmitra had bath with his disciples as a ritual marking its completion. He spoke to Rāma and his younger brother words which were garlands to them, while they bowed to him.

52. Knowing Rāma and Lakṣmaṇa to be the sun and moon risen together to banish the darkness of the demons from the earth, sage Viśvāmitra, with his desire fulfilled, fixed them in his heart.

With this concludes the Second Canto of *Śrīrāmacaritā-bdhiratna* of Nityananda Shastri called Kāmadhenu.

अथ तृतीयः सर्गः

अथ तेषां मिथिलाप्रस्थानमाह–

वेदयित्व ऋषिराट् स मैथिल-
दत्तमाजगवयज्ञसूचनम् ।
वेल्लितां जिगमिषां तयोः क्षणा-
दाङ्कयद् हृदि, ततः प्रयातवान् ॥ 1 ॥

गत्वरोऽपि गमितो नु मन्थरं
तत्कुमार-सुकुमारताधिया ।
त्वर्यमाण इव चोन्मनस्तया
ज्ञो व्यलम्बत पथेऽत्वरिष्ट च ॥ 2 ॥

धन्वमार्गणनिषङ्गधारिणौ
नुर्विचेष्टितममू विबिभ्रतौ ।
वेदिनं तमनुसस्रतुर्गुरुं
देवराजधनदात्मजाविव ॥ 3 ॥

चक्षुरप्यजनि चित्तमेव नो
निष्ठितं मुनिकथां निशाम्यतोः ।
ठित्करोऽपि पथि काष्ठकुट्टकोऽ-
तः श्रवः किमु तयोर्हरेद् मनाक्? ॥ 4 ॥

CANTO III

1. That great sage (Viśvāmitra) on giving the information about the bow-sacrifice marked in an instant their wish (the wish of Rāma and Lakṣmaṇa) in their hearts to go and left.

2. The wise one (the sage Viśvāmitra) even though in the habit of walking walked slowly thinking of the tenderness of the young ones. Then (marking) their anxiety hastened. He walked on the path both ways, slowly and quickly.

3. Carrying the bows and arrows the two of them adopting the actions of human beings followed that knowledgeable one (Viśvāmitra) as did the sons of Indra and Kubera Bṛhaspati.

4. Continuing to listen to the talk of the sage not only their mind but also eyes also got fixed. For this reason would the bird Dārvāghāṭa which was uttering the sound *thit* catch their ear?

सर्वपातकहरां स जाह्नवीं
वन्दनाऽऽप्लवनपानदर्शनैः ।
शास्त्रवित् पथि विलोक्य संमुखेऽ-
स्नार्थवेदिनमुवाद राघवम् ॥ 5 ॥

अथ सप्तभिर्गङ्गां वर्णयति–

थय्यथय्यिति मृदङ्गवादिनीं
तत्-तदारवमिषात्, सुरापगाम् ।
त्वन्तरंगकर-नर्तिनीं कला-
ज्ञस्सुपश्य, शृणु मेऽथ गीतिकाम् ॥ 6 ॥

स्मृत्युपागमनतो हिमाऽप्यसौ
तिग्मरुग्रुगिव जाड्यमन्तयेत् ।
मान्यसंगतिकथा तु का, यतः
प्रज्ञ! तावकपदादभूदियम् ॥ 7 ॥

तिग्मभानुकुलजो भगीरथो
भाग्यवानिह समानयद् ह्यमूम् ।
नम्र राम रविवंशभूषण
वान्दनं प्रकटयस्व कर्म तत् ॥ 8 ॥

सर्ग एष जगतीसृजो विधे-
र्वर्णनातिशयसीमनिर्गतः ।
लोकपातक-निपात-कर्मणे
कल्पते गतविकल्पकल्पनम् ॥ 9 ॥

5. The sage well-versed in the scriptures (*śāstras*) seeing in front the Gaṅgā which washes away all the sins with bowing, bathing, drinking (of its water) and seeing spoke to Rāma who was versed in the missiles.

6. You, well-versed in arts, the Gaṅgā by way of different sounds (lit. this or that sound) is beating the drum (*mṛdaṅga*) which results in the production of the sound *thayya* and which dances (with the movement of) hands which are its waves and then listen to my song.

7. By the very thought of itself even though ice cold it brings to an end the frozenness (the other meaning: the ailments) as does the sun; not to speak of those who keep company to it. O the wise one, it has come out of your feet. It is but meet that it should take away dullness.

8. It was lucky Bhagīratha, the scion of the solar race, who brought it here (= on the earth). O Rāma, the humble one, the ornament of the solar race, bow to it.

9. The creation of the Creator is beyond description. It is in a position to remove the doubts of the people with regard to its capacity to remove the sins of the people.

प्रियू स्थलाम्बुजदृशो वनश्रियो
यः सदा घनरसं तनोति, सः।
साधु पूर इह भाति, येन सा
धुक्षितात्मभवदावमस्यति ॥ 10 ॥

रत्नवैद्यमिव शोषिताऽहितं
दीनसंश्रितजनार्तिनाशनम्।
नाकिकाम्यमयि राम! ते यथाऽऽ-
त्मान्तरं जलमिदं सुमन्महे ॥ 11 ॥

विष्किरास्तटनगाश्रया अपि
चक्रवाकचटकाशुकादयः।
क्षय्यदुष्कृतचयाः स्युरत्र, नै-
णः स एव तरतीति योऽम्बुपः ॥ 12 ॥

सर्वमेतदुदितं निशम्य स
वन्दनाद्यकृत कर्म राघवः।
दास्यमिच्छुरिव तत्पदोस्तदाऽ-
भिद्रुतौघमिषतः सुरापगा ॥ 13 ॥

गङ्गयाऽभिरमते मनो ममाऽ-
तः क्षपेयमिह नीयतां गुरो।
सद्-गिरेति कथितो मुनिर्गतिं
भिस्सटामिव हिताशनोऽत्यजत् ॥ 14 ॥

10. That mass of (its water) which spreads a thick sheet of it serving as the lover giving great joy to the Lady Forest Fortune with the land lotuses serving her eyes, looks charming for she extinguishes the kindled forest conflagration of passion.

11. O Rāma! This water is the enemy of dryness, like Dhanvantari [the terms *śoṣito'ham* can go with both Rāma and Dhanvantari, in the case of Rāma it may mean 'who has eliminated all his enemies' (*śoṣitāḥ ahitāḥ = śatravaḥ yena*); in the case of Dhanvantari it may mean *śoṣitāyāḥ = kṣyarogasya ahitam*, enemy of Tuberculosis], which removes the torment of the lowly people who take recourse to it, which even the heavenly beings also like to have. We think it is another form of yours.

12. Here it is not the deer which drinks its water that swims (across the worldly ocean) but also the birds perching on the trees on its banks like *cakravākas*, sparrows, parrots and so on who have their sins gone.

13. On listening to all that had been said, Rāma offered prayers etc. to it. The Gaṅgā under the pretext of the water flowing to him wanted to be the slave of his feet as it were.

14. The venerable one, my mind finds delight in the Gaṅgā. So the night may be spent here. Having been addressed with these nice words the sage gave up further journey like the one partaking of the wholesome food the rotten one (lit. burnt) one.

सज्जनक्रमकरं विलोकयन्
मुद्रिताधिकरणाद्युपद्रवम्
द्रव्यवत् सुजनचित्तवत् पय
इत्युवाच रघुराट् स लक्ष्मणम् ॥ 15 ॥

द्वाभ्यां स्वमुखेन रामो गङ्गां वर्णयति–

वर्षिता इव परात्मना सुधाः
सिन्धुसक्तविषदोषहा इमाः ।
धुन्वतेऽत्र रुज आप एकदाऽऽ-
भिः श्रिताभिरमरो भवेद् भवी ॥ 16 ॥

आर्यतां द्रुतमनार्य एत्यहो
यः स्वभावपतितः स पूयते ।
सर्वदोषशमि गाङ्गमम्ब्विदं
वर्णिता पतितपाविनी ह्यसौ ॥ 17 ॥

स स्तुवन्निति सुरापगां पर-
मश्नुवान इव मोदमाप्लुतः ।
चैलमम्बु च सुपीतमादधौ
वन्दनाद्यकृत कर्म चाखिलम् ॥ 18 ॥

अथ चतुर्भिस्तत्रत्याश्रमादिदर्शनमाह–

सम्यगत्र जघनायितं स्पृशन्
दैवमोहि पुलिनं मृदूज्ज्वलम् ।
वर्णिनां प्रददृशेऽमुनाऽऽश्रमः
प्रिय् सुपर्वसरितोऽनुकूलगः ॥ 19 ॥

15. Seeing the water which has whales and crocodiles in it and has the likeness with wealth which has many slips and also has the likeness with the mind of a good man which follows the style of the decent people and which is free from the troubles like mental anguish, he, Rāma, spoke to Lakṣmaṇa :

The description of Gaṅgā in two verses by Rāma himself:

16. The Supreme One has showered forth nectar as it were (in the form of the Gaṅgā water) which removes the poison associated with ocean. The waters remove (=cure) diseases. Taking recourse to them even once, a worldly being may attain immortality.

17. An evil man turns good quickly, one fallen by nature gets purified. This water of the Gaṅgā removes all impurities. It is said to be the purifier of the impure (lit. fallen).

18. In this way eulogizing the Gaṅgā he took bath in it in a state of bliss as it were and put on the nice yellow clothes as also drank to his fill the water and performed ritual like offering worship to it.

The description of the Āsŕamas there in four verses:

19. Touching very well the soft and the bright sandy bank, which served its [Gaṅgā's] thigh and which could entice even the celestial beings he saw along the bank of the Gaṅgā a hermitage dear to Brahmacārins.

यज्वनां निगमपारदृश्वनां
दर्शनं व्यधित तत्र राघवः।
शर्म नित्यमिव तस्य ते तथै-
नः क्षपीक्षणमवाप्य नातृपन् ॥ 20 ॥

स प्रभुस्त्रिपथगारजोऽञ्चित-
चञ्चत्वरविचुम्बिकुण्डलः।
सर्वमात्मरति योगिमण्डलं
वन्दते स्म परिवन्दते स्म च ॥ 21 ॥

गुप्तसन्निजधनैः स गान्धिकै-
र्णोपमैर्यतिभिराशिषाऽऽदृतः।
पेयमम्बु परिपीय तर्प्यपी-
तः प्रतस्थ ऋषिणाऽनुजेन च ॥ 22 ॥

अनन्तरां यात्रामाह–

कौशलं प्रकटयन् गतेरिव
शल्कशल्कमनुयान् समाध्वनः।
याति गाधितनयः स्म, तौ गुरुं
नन्दनाविव तमन्वगच्छताम् ॥ 23 ॥

विशालागमनमाह–

दर्शयन् पथि विशालिकां बुधोऽ-
वर्धयद् रसिकयोस्तयोर्मुदम्।
धन्यतां तदवनीश्वरेण चै-
नःक्षयाद् धृतवताऽर्चितो ययौ ॥ 24 ॥

20. There Rāma saw the performers of sacrifices, the repositories of the Vedic lore. Similarly they too could find no satiation in his sight which takes away sin and which is (nothing but) constant (unending) well-being.

21. That Lord with his ear-rings kissing (= touching) the beautiful courtyard adorned with the dust (= sands) of the Gaṅgā bowed to the circle of the Yogins delighting in (the introspection) of the self and eulogized it.

22. Well-received with blessings by the ascetics of the likes of the musk-deer with their good wealth (the knowledge of Brahman) he drank the drinkable water even though satiated (= with the sight of the ascetics) of her and proceeded on from here along with the sage and the younger brother.

23. The son of Gādhi (Viśvāmitra) covered the even path stretch by stretch showing thereby skill in walking as it were, and the two of them (Rāma and Lakṣmaṇa) followed him like the sons.

24. On the way showing them (the city of) Viśālā the wise one added to their delight and went ahead having been duly honoured by its ruler who earned blessedness because of the removal of his sins (with the visit of the sage).

अथाष्टादशभिः पद्यैः गौतमाश्रमं निर्दिशन्नहल्योद्धारं वर्णयति–

स प्रचण्डतरुषण्डमण्डितं
मुद्रितोत्कजनसंगमाश्रमम्।
द्रक्ष्यमाणमुपलक्ष्य लक्ष्मत
इत्युवाच रघुनन्दनं मुनिः ॥ 25 ॥

वत्स साध्विदमभूत्तपोवनं
गाम् प्रपन्नमिव नन्दनं पुरा।
भीर्नृणां समुपजायतेऽधुना
येऽपि दूरमवलोकयन्त्यदः ॥ 26 ॥

धैर्ययानमवलम्ब्य पूर्वतो
ये विशेयुरफला न ते, यतः।
णक्षधातुरिव नक्षतामिहाऽऽ-
हिष्ट गोतमपरिग्रहोऽश्मताम् ॥ 27 ॥

मर्त्यता द्विजनिता च विज्ञता
वाग्गिमता च मुनिता क्व चाश्मता?।
नित्यमेव फलमर्जितांहसोऽ-
वश्यभोग्यमिह संसृतात्मनाम् ॥ 28 ॥

विष्णुरर्थित इहामरैः परि–
णुत्य रामवपुषा यदा भवेत्।
नार्यसौ सुतरितेति नो मतं,
स त्वमद्य लघु तारयेरमूम् ॥ 29 ॥

Now follows the description of the hermitage of Gautama and the restoration of Ahalyā [turned into stone to her original form of a woman] in eighteen verses:

25. The sage noticing the hermitage through the indications, the hermitage which was adorned with a grove of lofty trees and where the entry (lit. unions) of sensuous people was taboo spoke to Rāma thus:

26. My child! Earlier this hermitage used to be very nice as if Nandana (= the garden of Indra) had descended on the earth. Now it scares people even when they have a look at it (even) if they do so from a distance.

27. Those who taking recourse to the carriage of fortitude at the very start enter into it do not go unsuccessful, for, it was here that the wife of Gotama (= Ahalyā) got turned into stone like the root *ṇakṣa* into *nakṣa*.

28. What a contrast between being a human being, a Brāhmaṇa, a wise person, an orator and a sage and being a stone. People of this world have to reap the fruit of their sin.

29. When Viṣṇu requested by gods after being praised by them would appear in the form of Rāma that woman would revert to her original form. This is my view, So you quickly help her.

दृश्यतामुचितमस्त्यसौ शिला
　　शोभते स्म शिलजीविका यतः।
वीर्यतो हि नियतेः सुशीलिका
　　येयमाः सुशिलिकाऽभवल्लघुः ॥ 30 ॥

शिलीभावस्यादिकारणमाह–

सोम ऐच्छदगणेयतारका-
　　मण्डितोऽपि गुरुदारतारिकाम्।
वत्स! भूरिदयितो वृषा तथा
　　प्रियू बभूव किल गोतमस्त्रियाः ॥ 31 ॥

सच्चरित्रस्य कुतो दुश्चरितेषु प्रवृत्तिरित्यत आह–

यद्वदापतति दैवतो गदो
　　दर्शितोचितविहारभोजनम्।
शस्तशीलमपि बाधते तथै-
　　नःकणः प्रतनकर्मणाऽर्जितः ॥ 32 ॥

पञ्चभिस्तस्या उद्धरणं समर्थयते–

काल आकलयतेऽनुकूलतां
　　लाग्निकी च शुभता मुनिस्त्रियाः।
नित्य एष नियमो निरीक्ष्यते
　　सभ्य-संग उदयाय कल्पते ॥ 33 ॥

30. Look at the rock (*śilā*). It is but meet that she got turned into rock (*śilā*) for she had subsisted (prior to her being turned into rock) on the fallen grains (*śila*—the author plays here upon the similarity of the sound of the two words, *śila* and *śilā* and fancies a connection between them). Earlier she was *suśilikā* (*suśilā*), of good conduct, but due to the power of adverse fate turned into a good stone-only one vowel, i.e. ī got shortened in her case: *suśīlikā<suśilikā*.

31. Even though the moon surrounded (lit. adorned) by innumerable stars fell in love with the star which is the wife of Guru (Bṛhaspati) [the word *guru* has the connotation here of a teacher], the wife of a teacher [which is a heinous act], in the same way, O child, Indra who had many wives became a lover, it is said, of the wife of Gotama.

32. Just as disease grips a person who has proper movements and diet by chance (lit. by fate), in the same way the bit of sin accruing to him through old action torments even the one of good conduct.

33. The time is favourable for the wife of the sage (Ahalyā) and the *Lagna* is auspicious. It is a universal rule that the contact with the decent ones leads to good (lit. rise).

दृश्यतेऽर्क इह पादपूरिताऽऽ-
शः स्तुतस्त्रिजगता, तथा भवान्।
क्रोशदुःस्थितिरियं प्रतीक्षते
धेनुकेव सदनेकपं त्वकाम् ॥ 34 ॥

क्षत्त्रसूनुरसि तत् क्षतेरव,
मर्त्यराडसि हि मर्त्यमुद्धर।
याचिसाधुरसि याचितं शृणु
पृष्ठदोऽसि न, न पृष्ठमर्पय ॥ 35 ॥

थिर्थिरेति निनदो निशम्यते
वीतभीतिविपदः पतत्त्रिणः।
स स्थिरत्वमिव वक्ति नस्ततोऽ-
मः स शापमय ओष्य शोष्यताम् ॥ 36 ॥

धर्मिह्रद्भ्रमरनीरजन्मना
नम्रनाकिमुकुटांशुरागिणा।
देवसिन्धुजनिना त्रिविक्रम-
नर्तिना निजपदा शिलं स्पृश ॥ 37 ॥

34. Here is seen the sun praised by the three worlds with the quarters filled with its rays (*pādas*). So are you with your foot (*pāda*). In a bad state with her cries she awaits you who provides protection to many a good people like a cow in a house its protector who could rescue it from that state or like a she elephant fallen in bad state due to separation from the good elephant [the word *sadanekapa* used in the text is capable of different interpretations. It could mean *sataḥ anekān pāti*, one who provides protection to many a good people. If *anekapa* were to be taken in the sense of *hastin*, elephant, then it could mean a good elephant. If it is disjoined as *sadane akapam*, it could mean one who can save (=rescue) from sorrow, in the house: *sadane* = in the house, *akapa* = *aka* = sorrow, *pa* = to protect, to save].

35. You are a Kṣatriya's son, so protect (me) from harm [done to me in the form of having been turned into stone]. You are a king of mortals, restore me a mortal, to my original form. You are good to supplicants. Listen to what I beg of you. You never show your back. Show not your back [now].

36. The sound 'thir thir' of a bird whose torment of fear has taken leave is being heard. This provides indication as it were of my being stationary. So you stay here and cure the disease of my curse.

37. Touch the stone with your foot which is the lotus for the hearts of the pious people, the bees, which is tinged with the hue of the rays of the crowns of celestial beings, which have given birth to Gaṅgā and which sports the three steps.

शिलावन्दनमाह–

स स्मितोज्ज्वलमुखो रघूद्वहो
मस्तकेन मुनिशासनत्रजम् ।
त्याजितां सुविधिनौह्य गौतम-
गेहिनीं समनमच्छिलामयीम् ॥ 38 ॥

द्वाभ्याम् अहल्यायाः सतीत्वधर्मत्यागमालोचयन्नुद्धारमाह–

सत्यसौ स्वपतिसत्यसौहृदा
येयमृष्यनुकृदिन्द्रवञ्चिता ।
धर्ममत्यजदधर्ममर्दन-
मर्थतस्तु न, ततो हृदा शुचिः ॥ 39 ॥

इत्यवेत्य हृदये निनिन्द स
वासवं कुमतिवासवञ्चितम् ।
पञ्चबाण इव शङ्कितः शिवो-
रःस्थलीं लघु शिलां पदाऽस्पृशत् ॥ 40 ॥

द्वाभ्यां शिलातो नारीरूपे परिणतिं वर्णयति–

तत्क्षणे समजनि प्रभाऽश्मतो
मेघतस्तडिदिव प्रसृत्वरी ।
वंशतो मणिरिवोच्चकासती
गुप्तपावकशिखाऽरणेरिव ॥ 41 ॥

ण स्थितो न इव धातुपूर्वकः
संस्कृतं पय इवोत्थितं दधि ।
पश्यतः किल जनस्य बीजिताऽ-
न्नं प्ररोह इव नार्यभूच्छिला ॥ 42 ॥

Description of the worship of stone:

38. Rāma with the face aglow with smiles obeying the command of the sage (Viśvāmitra) (lit. wearing on his head the garland of the command of the sage released by him) through good luck bowed to Gautama's wife turned into stone.

In two verses is described the restoration of the original form of Ahalyā after criticizing her renunciation of the rules of chastity:

39. The chaste woman has true love for her husband. She on being deceived by Indra assuming the form of the sage (her husband, Gautama) gave up the right path, the annihilator of the wrong one. But that really was not so. She was pure in heart.

40. Knowing this he condemned Indra cheated by his vicious mind. He [then] in trepidation like Kāma in the case of touching the bosom of Śiva touched lightly or quickly the stone with his foot.

In two verses is described the turning of the stone into a feminine figure:

41. That very moment there issued forth light from the stone like the lightning spreading around from a cloud, the jewel shining upward from a bamboo, the flame arising from the fire-producing wooden stick which has the fire hidden in it.

42. Like *ṇ* as the initial of a root changing to *n*, like the milk mixed with whey getting into the form of curd, like a sprout from a grain sown, the stone turned into a woman before the very eyes of the people.

अथ चतुर्भिः (कलापकेन) अहल्याकृतं दर्शनं निर्दिशन् रामस्वरूपं वर्णयति–

रामममग्रत उदीक्ष्य सानुज-
मंशमैश्वरमखण्डमव्ययम्।
सज्यधन्वशरतूणधारिणं
त्यक्तदम्भमतिसौम्यविग्रहम् ॥ 43 ॥

पश्यतां हृदयनेत्रहारिणं
रात्रिनायकविजित्वराननम्।
क्रत्वधीशमतिलम्बिदोयुर्ग-
मंससौष्ठवतिरस्कृतर्पभम् ॥ 44 ॥

ज्येष्ठभानुमरिपक्षिणां वरो-
ष्ठं रदच्छविपरास्तकुन्दकम्।
श्रेष्ठपद्मनयनं स्मितोज्ज्वलौ-
ष्ठप्रभाप्तचिबुकं सुवक्षसम् ॥ 45 ॥

गुप्तसिन्धु दधतं मलान्धकौ-
णैर्नखांऽशुमुनिभिः श्रितं पदम्।
युक्तमङ्गविभया श्रियेव सा
तं धरानमितकंधराऽनमत् ॥ 46 ॥

युग्मेन अहल्याकृतां स्तुतिं दर्शयति–

प्रियू भवांस्त्रिभुवनश्रियाः प्रभो,
यं हि सिस्निहिषति प्रियेव सा।
दर्श्यते खलु तदन्तरे त्वया
शक्तिमन् स्व इव सा, स्वरूपता ॥ 47 ॥

In four verses (Kalpaka) is described the figure of Rāma as Ahalyā had seen it:

43-46. Seeing in front Rāma along with his brothers, a partial incarnation of the Lord, the whole (lit. without parts), the imperishable, carrying the quiver and the strung bow with an arrow in it, with no pride, with a gentle appearance, captivating the eyes and the hearts of the onlookers, with the face overshadowing the moon, the in-charge of the sacrifices, with very long arms, excelling the bull in the build of the shoulders, the sun in the month of Jyeṣṭha for the birds, the enemies, with fine lips, excelling the Kunda flower in the sheen of the teeth, with the eyes like the best of lotuses, with the chin receiving the lustre of the lips bright with smile, with fine chest, carrying the hidden Gaṅgā, taken recourse to by the sages in the form of the rays of the nails dispelling darkness(the evil deeds), united with the lustre of the body as with Lakṣmī, she (Ahalyā) bowed with her neck bending as far as up to the earth.

Eulogy (of Rāma) by Ahalyā in two verses:

47. Lord, you are dear to the glory of the three worlds whom she wants to love like a beloved. O the possessor of Śakti (power) in her (the glory) you know your own self [the glory of the three worlds is nothing but your own self, that being your Śakti according to the principle *śaktiśaktimator abhedaḥ*, the power and possessor of the power are non-distinct from each other.

रक्षणादसि ततो द्वितीयवत्
थः सखेव परमेककोऽर्थतः।
सुप्रसन्नमनसेत्यहल्यया
तं प्रणुत्य पुरतो न्यषद्यत ॥ 48 ॥ (युग्मम्)

अधिष्ठितहिमालयस्य गौतमस्य योगबलेनागमनमाह–

प्रस्थितो हिमवतः स गौतमः
कृत्यमेतदवसाय योगतः।
तीर्णसिन्ध्विव मनो न्यवर्तत
नांशतोऽप्यसुकरं हि योगिनाम् ॥ 49 ॥

प्रणामादिकमाह–

हिन्वदद्भुतमुदाप्तदर्शनं
तैर्व्यवन्द्यत स कौशिकादिभिः।
युक्त आदित ऋषीश्वरोऽप्यलं
तं सदेहमिनमाप्य चानमत् ॥ 50 ॥

गौतमकृतमहल्यास्वीकारमाह–

प्रकृतिमाकृतिमाप्तवतीमिव
कृशतनू-शत-नूतगुणां सतीम्।
तिरित-तारितताम‌यितां मुनिः
प्रियतमां यतमान्द्यमुपागमत् ॥ 51 ॥

48. You appear to be distinct (lit. second) because you provide sustenance (lit. protection, *rakṣaṇa*) [since for being a sustainer the existence of the sustained is necessary. So the artificial distinction between them, the Tribhuvanśrīḥ and the Lord] like *th* which appears distinct from its associate *t*. In this way praising him in a happy mind Ahalyā prostrated before him.

Description of the arrival of Gautama from the Himālaya through Yogabala, the Yogic power:

49. Having come to know through (the power) of Yoga his deed Gautama proceeded from the Himālaya like the mind turning back after crossing the oceans. There is nothing difficult even in its infinitesimal part for the Yogins.

Description of obeisance, etc.:

50. He with his sight causing surprise and delight was greeted by Kausika (Viśvāmitra) and others (Rāma, Lakṣmaṇa and Ahalyā). Even though united with him already, the great sage bowed to the Lord having come up to him in bodily form.

The acceptance of Ahalyā by Gautama:

51. The sage accepted without hesitation his chaste wife (lit. not being slow) who had assumed the human figure as though nature come to assume that, with her qualities eulogized by hundreds of ladies. She who was first hidden (in the form of stone) and had subsequently become manifest (in her original form).

अहल्यायाः पतिच्छन्दानुवर्तित्वमाह–

यथा वशिष्ठस्य वधूररुन्धती
　　काम्या तथा साऽस्य रुचीररुन्धती।
यथा शिवस्याऽऽहितकाय-शोधना
　　याथार्थ्यतः साऽस्य सती यशोधना ॥ 52 ॥

तत्सुखप्राप्त्या गौतमो रामं तच्चरणं च द्वाभ्यां स्तौति–

यौषितं सुखमगाद् मुनिर्यतोऽ-
　　वन्दत प्रमदऋद्धिधाम तम्।
राघवं च चरणं च तस्य तं
　　ज्येष्ठवद्धृतपुनर्भवं परम् ॥ 53 ॥

नम्रप्रियोऽर्जितसुकीर्तिरुचो वदान्यः
　　संस्निग्धलक्ष्मण ऋजू रमया समेतः।
योक्ता च कोविद ऋगुक्तदधीच ऋक्थं
　　तुष्टं पदं विजयते रघुराज ऋद्धम् ॥ 54 ॥

Description of Ahalyā's following the wish of her husband:

52. Just as Arundhatī was the wife of Vasiṣṭha, so was she, not coming in the way of his likes [Arundhatī is here taken in the literal sense of *a+rundhatī*, not obstructing, not coming in the way of], was likeable to him. Just as Satī was the wife of Śiva who had renounced her bodily form in the same way he had a chaste wife in reality [not in name only] who had her bodily form restored and had earned fame [lit. had fame as her wealth]. [There is pun in the words satī and *āhitakāyaśodhanā*].

With the happiness [in getting back his wife in her original form] Gautama praises Rāma and his foot:

53. Because of which the sage had got the happiness that goes with the association with a woman, he paid obeisance to Rāma and that excellent foot of his, the abode of happiness and prosperity which eliminates rebirth like the month of Jyeṣṭha which takes away from Punarbhava (a kind of plant) its re-growth [*punarbhava* also means nails. It connected with *caraṇam* would also hint at the meaning 'which has nails', *dhṛtāḥ punarbhavāḥ nakhāḥ yena*].

54. Whom are dear his devotees, who has earned the glow of good fame, who is magnanimous, who loves Lakṣmaṇa, who is straightforward, who is accompanied with Lakṣmī, who unites the yogins with him, who is learned, who has uttered the name of Dadhīca in the Vedic hymns [The author is Dādhīca, of the *gotra* of Dadhīcī. Hence the special mention of his name here], who is the joyful abode of prosperity—may victory be to that Rāma.

रामस्य विनयपूर्वकं मिथिलानगरगमनमाह–

मैवं व्यनक्तु गुरुतां मम गौतमर्षे
च्छत्त्रं द्विजा न इति तं प्रतिवन्ध्य वन्द्यम्।
प्रीत्याऽनुजेन समनुव्रजितो मुनिं चाऽ-
त्यासन्नमाप मिथिलानगरं स रामः ॥ 55 ॥

जनककृतं नगरीप्रवेशनं निर्दिशन्नुपसंहरति–

मत्वा मुनिं रघुवरेण च लक्ष्मणेन
हीरेण नीलमणिनेव सुवर्णमाप्तम्।
पद्मेन वाऽऽर्च्य नयनेन च जातहर्षै-
तिः स्वां पुरीं समनयज्जनकोऽभिरामाम् ॥ 56 ॥

इति श्रीकविराजाशुकविना श्रीनित्यानन्दशास्त्रिणा विरचिते
रामाङ्के श्रीरामचरिताब्धिरत्ने महाकाव्ये धन्वन्तरिनामा
तृतीयः सर्गः समाप्तः ॥3॥

55. Sage Gautama, do not express your estimation of me in this way. Brāhmaṇas are the umbrella for us (= are our protectors-just as the umbrella protects from rain and sunshine). In this way greeting him, the adorable one, in his turn, he, Rāma, accompanied with his younger brother (Lakṣmaṇa) and the sage (Viśvāmitra) reached the city of Mithilā.

56. Taking the arrival of the sage (Viśvāmitra) with Lakṣmaṇa and Rāma as the diamond with sapphire, exuding respect with his lotus-like eyes, Janaka happy at their arrival took them to his beautiful city.

With this concludes the Third Canto of the Mahākāvya *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Dhanvantari

अथ चतुर्थः सर्गः

नगरदर्शनार्थम् अनुमतिमाह–

ततो निवृत्तौ निजनित्यकर्मणः
स्यातामिमौ पूः सुषमाचणाविति।
भिन्नान्तरोऽप्याशयचुञ्चुरप्रति-
षेध्यौ विहर्तुं मुनिरन्वमंस्त तौ ॥ 1 ॥

त्रिभिर्विहरणप्रकारमाह–

कन्दर्पचैत्राविति कामिनीजनैः
सन्ध्यानयोगाविति योगिभिर्मतौ।
भावार्थशब्दाविति तौ कवीश्वरै-
रान्दोलयन्तौ स्वकथां विचेरतुः ॥ 2 ॥

दृष्ट्वा दृशा पूर्वमपूर्वमध्वर-
वाटं हृदाऽह्लादत भूरि राघवः।
भाषामहे तत्र किमद्भुतं मुहु-
र्यागेन मोदेत हि यज्ञपूरुषः ॥ 3 ॥

थकारवर्णस्तमिवानुगामिनं
कैलासवासीव कुबेरमाश्रितम्।
कलानिधिः सौम्यमिवोत्कमुन्मना-
यीषद् हसन् राम उवाच लक्ष्मणम् ॥ 4 ॥

CANTO IV

Viśvāmitra gives permission to see the city:

1. Then the sage Viśvāmitra though himself of different disposition yet adept at knowing the heart's desire of others gave permission to see the beauty of the city, in that they could appreciate it, to Rāma and Lakṣmaṇa, who had finished their morning duties and did not deserve a refusal to go.

Description of their stroll in three verses:

2. The beautiful young maidens thought the two, Rāma and Lakṣmaṇa, were Cupid and Caitra, the ascetics thought the two were concentration and meditation and the poets perceived them as the word and the meaning (blended together), thus the two roamed around as if spreading the news about themselves (that they are in the vicinity).

3. Having seen at first with his eyes the extraordinary sacrificial grounds, Rāma felt immense pleasure in heart. In this matter we do not express surprise again and again since Yajñapuruṣa (i.e. Viṣṇu) delights in the sacrificial ceremonies.

4. Smiling gently and excited Rāma spoke to Lakṣmaṇa who followed him like the letter *th* the letter *t* or like Kubera who had taken refuge with Śiva or like the planet mercury the moon.

द्वाभ्यां मिथिलां वर्णयति–

पूर्दृश्यतां दृश्यतरा निमीश्वर-
वंशोद्भवैर्या परिपालिता नृपैः ।
दत्ते सुधामाश्रितवद्भिरुल्लस-
त्तमैः श्रिता द्यौरिव वै बुधैर्मुदम् ॥ 5 ॥

वराङ्गनाकेलिकलानिकेतनं
राज्यं स्मरस्येव यदस्ति कामिनाम् ।
देवप्रियं ब्रह्मविचारणास्पदं
वीतस्पृहेभ्योऽपि च भात्यदः पुरम् ॥ 6 ॥

द्वाभ्यां क्रीडावनं वर्णयति–

वत्साऽग्रतः केलिवनीं तु पश्य, या-
रम्या द्रुपुष्पाभरणैर्लताऽशुकैः ।
मेनादनादैः कुशलानि पृच्छती
नवाब्जगन्धैरुपकर्षतीव नौ ॥ 7 ॥

मन्ये सरोहंसरवेण गायति
या वादयत्यप्यलिगुञ्जवल्लकीम् ।
चक्रांश्च कीरानिव नर्तयत्यसौ
तनोति दूर्वास्थलमेतदासनम् ॥ 8 ॥

तत्रत्यं गौरीवन्दनमाह–

विवाहकाम्यन्नविवाहितो जनो
वामाजनोऽभीप्सुरनन्यकान्तताम् ।
सतीसुखीयन् युवलोक उत्सुको
नंनम्यते नम्यपदामिहेश्वरीम् ॥ 9 ॥

Description of the city of Mithilā in two verses:

5. Look at this beautiful city which is maintained (protected) by the kings of the family of Nimi. Being protected by the delightful and the learned people occupying the houses it offers happiness just as the gods in heaven get happiness being protected by the nectar.

6. This city, the abode of amorous activities of the beautiful young maidens, is like the city of Cupid for people under the influence of love, (is) dear to gods, is a place for reflecting on Brahman and is also dear to those who are free from any yearnings.

Description of gardens in two verses:

7. Son, look at this pleasure grove in front of you (which is) beautifully adorned with ornaments of flowers on the trees and with the garments of creepers is as if attracting both of us with the fragrance of new lotuses enquiring about our well-being with the sounds of the peacocks.

8. I think, this pleasure grove is as if singing with the sound of swans in the lake, playing the Vīṇā in the form of the buzzing of bees making the ruddy goose and the parrots dance, and with bent (panic) grass it spreads for us the seat.

Description of worship of Gaurī:

9. The unmarried people desirous of being married, the married women desirous of having their husbands devoted to themselves only, the excited young men desirous of being blessed with devoted wives offer profuse worship to goddess Gaurī whose feet deserve it.

राजकुमारीपरिजनं वर्णयति–

चलाक्षिमीनः कुचचक्रयुग्मवान्
राराज्यमानोच्चलचैलवीचिमान् ।
महीपकन्यानुचरीगणः पुरः
स्यदः स्रवन्त्या इव दृश्यतामयम् ॥ 10 ॥

पञ्चभिः सीतां वर्णयति–

भव्याऽब्धिवासस्थलजाऽप्ययोनिजा
रमेव देवीष्वथ तासु सोडुषु ।
तनोति सीताऽमृतमेव चान्द्रम-
स्याभेव पूर्णा विकलङ्कदर्शना ॥ 11 ॥

भियेव नो भाति चिरं तडित्, प्रति-
षेधं गतेवार्कविभाऽपि संनिधौ ।
चण्डी शिवाऽभूदिदमुद्भवात्परं
नंनन्त्यमूं स्तोत्ररता सरस्वती ॥ 12 ॥

सदोदितं हीनकलङ्कमक्षयं
समग्रमस्या मुखमिन्दुमण्डलम् ।
त्यक्ताऽविकासे जलजन्मनी दृशौ
वरा शुकस्येव मृदुस्तु नासिका ॥ 13 ॥

चलांशु कुन्दाग्रति दन्तसौष्ठवं
नासाग्रमुक्ताप्यधरेण शोणति ।
द्राक्षायते वागथवा सुधायते
जाने स्थितः कम्बुरयं गलच्छलात् ॥ 14 ॥

Description of the attendants of the princess:

10. Look at this group of female attendants of the princess in front looking like the swift motion of the river with their upper garments moving like waves, with their fish-like eyes rolling and with their breasts resembling a pair of ruddy goose birds.

Description of Sītā in five verses:

11. Here is the blessed Sītā, who is without origin as she was born of the earth endowed with clothes of ocean, who accompanied by her friends looks like Lakṣmī among the goddesses, who showers ambrosia, who among the stars is like the light of the full moon devoid of any blemish.

12. At Sītā's birth, the lightning as if afraid does not shine for long near her, the sun's lustre also doeṣ not hold its own in front of her, hence Gaurī becomes an angry woman, and Sarasvatī engaged in singing the hymns of praise bows to her (Sītā) again and again.

13. Her face is like the full moon but without any blemish, for ever ascending, undecaying; her eyes are like those two lotuses which never fade and her nose is charming like the nose of a parrot but soft.

14. The beauty of her teeth having the beauty of moving light beams surpasses the beauty of *kunda* flowers, the pearl adorning the tip of her nose picks up the red hue from her lips, her speech is sweet like grapes or like nectar and I think her neck is as if the conch itself is placed (superimposed) on it by mistake.

धत्तोऽब्जनालोपमितिं भुजौ मुहु-
　　र्मनोभुवः काञ्चन-गोलिके कुचौ।
पाण्यङ्घ्रिपङ्केरुह-नाभि-वार्भ्रमैः
　　शेवालिनीं स्मारयतीह मामियम् ॥ 15 ॥

नरेन्द्रपुत्री भुजगं मनो हरेत्
　　संजायतेऽर्न्तमम हन्त विक्रिया।
यत् स्पन्दतेऽस्या मम दृक् च सव्यिकाऽ-
　　तः किं भवेन्नाम विधेर्विचेष्टितम्? ॥ 16 ॥

अथ द्वाभ्यां तयोर्मिथो दर्शनेनानुरागं स्फुटीकरोति–

वियन्मणीवंशमणिर्मणीवक-
　　वाट्यामिति ख्यान् विरतो रतोऽप्यभूत्।
स तां शिखीवाभ्रघटां ददर्श, तं-
　　यामिन्यधीशं च चकोरिकेव सा ॥ 17 ॥

माकन्दमाकन्दलितं पिकीव सा,
　　स तां मिलिन्दो नलिनीमिवैहत।
सुरस्रवन्तीव समेत्य सागरं
　　तं राममुल्लोलयति स्म जानकी ॥ 18 ॥

रामाय तथा तद्दर्शनं कथमुचितमभूदित्यत आह–

रामस्तदालोकमवेत् प्रियङ्कर-
　　मंहस्करं स्त्रीक्षणमाविदन्नपि।
दर्द्दष्टि सूर्यो हि विधीच्छयाऽब्जिनीं
　　शशी तथा कैरविणीमिति स्मरन् ॥ 19 ॥

15. Sītā, here, reminds me of a river with her arms holding the semblance of lotus stalks, her two breasts of the two small golden balls of Cupid, her hands and feet of lotuses and the navel of a whirlpool.

16. The daughter of the king (Sītā) attracts my mind which moves fast like a snake just as the physician's daughter attracts a serpent. In my heart alas! arise feelings of love. That Sītā's left eye and my right eye throb indicate that destiny has something in store (that I do not know).

The following two verses describe how love blossoms between the two on seeing each other:

17. Rāma, the jewel of the solar race, though stricken with love in that garden of flowers, desisted from falling in love. He looked at her as a peacock looks at the assemblage of clouds and she looked at him as the greek partridge looks at the moon (the lord of night).

18. Sītā desired Rāma just as the cuckoo desires the fully ripe mango. Rāma also desired Sītā as the bee desires the lotus. Sītā evoked desire in Rāma just as the celestial Ganges agitates the ocean for coming into contact with it.

19. Knowing that looking at women (with such intentions) is sinful yet Rāma goaded by destiny and remembering that the sun (goaded by destiny) looks at the lotus again and again; and the moon looks at the water lilies decided to be agreeable (favourable).

पुनस्तद्विषये रामस्य विचारमाह–

रमाभृदारम्भशुभाऽभिधो यथाऽ-
थः सम्यगाकारविपर्ययोऽप्यहम्।
प्रिया रमा सांप्रतमेव सांप्रतं
यं सैव सीतेत्यनुरज्यतीत्यवैत् ॥ 20 ॥

अथ नवभिः सीतायाः पूर्वानुरागदशां वर्णयति–

सखीगणं प्रोज्झ्य रघूद्वहाग्निना
जतूकृतैकाऽभ्रमदत्र मैथिली।
गात्रेण भिन्नापि तमेव सा हृदा
मनोज-जाड्येन जडीकृताऽऽश्रयत् ॥ 21 ॥

वन्दीकृताऽप्यन्तरबन्धनालये
नंनन्ति च ध्यायति पश्यति स्म तम्।
वीक्षे स्वमस्या नु हृदीति तेन तू-
रः पूर्णमौर्णोद् वसनेन सेक्षिता ॥ 22 ॥

प्रतीक्षमाणामपि वीक्ष्य सा सखीं
तिरोहिता कुञ्ज इवेक्षते स्म तम्।
ज्ञात्वा स्मितैर्मर्म विवृण्वतीं च ता-
मवर्णयत् सा वरवर्णिनी वनीम् ॥ 23 ॥

नुन्नाऽत्मना सेति चिचिन्त यत् क्रिया-
पाठेऽपि नाख्यायि मयाऽन्यपूरुषः।
लक्ष्म्या इव श्रीवर एष लोकभृद्
यन्माति मेऽन्तर्न परस्तदद्भुतम् ॥ 24 ॥

Rāma's view about this:

20. From the very beginning I have an auspicious name like [the indeclinable] *atha*. Even with change of form [while Lakṣmī is white, I am dark] I am Ramābhṛt, the supporter of Ramā. With reversal of the ā of Rāma, Rāma becomes Ramā much like *atha* which with the reversal of its a becomes *thā* which means that which protects from fear. Since I am Ramābhṛt, it is proper that beloved Ramā, who is Sītā now, should accept me with love.

Description of Sītā's love-lorn condition in nine verses:

21. Sītā wandered about in the garden all alone leaving her friends, turned motionless, being under the spell of Cupid (love), yet melted like lac with the fire which was Rāma and though separate from him physically, had taken refuge in him in her mind.

22. Though captive in the prison of her own heart she sees, thinks and bows again and again to him only. Rāma ponders. I see myself in her heart and as she is seen thus, she covers her bosom completely with the garment.

23. Though seeing that her friend is waiting for her, Sītā looked at Rāma hiding herself behind a bower and finding that the feelings of her heart are being revealed to her (= her friend) by her smiles, the beautiful Sītā started describing the grove.

24. Inspired by her inner self Sītā thought to herself. I had not uttered the word *anya puruṣa*, a synonym of *prathama puruṣa*. It is surprising that this protector of the people (Rāma) is in my heart and not comparable to any other just as Lakṣmī keeps in her heart Viṣṇu who pervades all the worlds.

पिपास्यते रूप-सुधाऽस्य मेऽमुना
तुर्याऽर्थसारस्य लभेव चक्षुषा।
वचोऽमृतं किं पिबतीति बोधितुं
चलच्छ्रुतेः पार्श्वमिवावभाति यत् ॥ 25 ॥

नरेन्द्रपुत्रोऽयमनन्यवृत्ति मे
निर्दिष्ट इष्टो विधिनेव रोचते।
देवी प्रसीदत्वधुना तु मेऽन्यथा
शात्वा तनूं दुष्टविधिः प्रतुष्यतु ॥ 26 ॥

कैलासमाप्नोतु शिवप्रभावतः,
केय्यात् पयोधेरुत, वाऽनले धनुः।
याः सन्ति राज्ञां मदवाप्तिलालसाः
प्रिया इवानेन सहैव यान्तु ताः ॥ 27 ॥

यदप्ययं स्वल्पवया महामहाः
कामं न जय्यः परमुग्रशक्तिना।
रहः पराभूतिमवाप्य यूथपै-
णात् किं पलायेत किशोरकेशरी? ॥ 28 ॥

तं सम्यगेतं हृदयेश्वरो मम
व्रतं प्रपूर्यान्नियतव्रतात्मनः।
जन्मैतु साफल्यमथेति सेच्छती
तं न्यस्य चित्ते न्यवृतन्नृपात्मजा ॥ 29 ॥

25. These eyes of mine are desirous of drinking the nectar of Rāma's beauty as if to obtain the bliss of salvation. These same eyes spreading upto the ears want to know whether the ears drink this nectar of Rāma's speech.

26. This prince, in whom I have undivided attention and who is indicated by destiny to be my beloved, is dear to me. O Gaurī, be pleased now, otherwise evil fate will be pleased with my emaciated body.

27. May the bow (which is kept as a bet) either reach the Kailāsa mountain by Śiva's grace, or submerge into the ocean or enter into the fire. Those desires of the kings of winning my hand (in marriage) may depart with this bow like the beloveds.

28. Although Rāma is young, yet he possesses great prowess. Could he not string the bow with his fierce valour? Does the young lion run away facing defeat in a solitary place from the head of the herd of deer?

29. O Omniscient God! Fulfil completely this vow of mine as I am steadfast in this course of conduct. Then, keeping Rāma in her heart wishing that her life should find (reach) its goal, the princess (Sītā) left the place.

रामस्य निर्वतनमाह–

प्रियोऽपि भक्तिव्रतयोगशालिनां
योग्यां मुदं तामनुभूय भूयसीम् ।
भ्रात्रा सुतेनेव विनम्रमौलिना
तातः प्रयातः स्वमनःस्थया तया ॥ 30 ॥

तदानीन्तनीं रामस्यावस्थितिमाह–

लक्ष्मीधरोऽन्वर्थतया स सीतया
मनःस्थयाऽन्तःस्थशिखो यथा शिखी ।
णो धातुपूर्वो न इव क्रियास्थितोऽ-
नुमीयते स्माऽन्य इवर्षिणाऽऽदितः ॥ 31 ॥

विश्वामित्रादित्रयस्य धनुर्यज्ञे गमनमाह–

जगाम नीता जनकेन सादरं
गाधेयमुख्यत्रितयी-शिखित्रयी ।
मखस्थलं राजभिराशु पूर्वतोऽ-
हम्पूर्विकापूर्दमपूर्वमाश्रितम् ॥ 32 ॥

आसनोपवेशनमाह–

स्नेहाद् धनुर्यज्ञविधाननिश्चिताऽ-
हाद् निर्मितं प्राक् कलधौतविष्टरम् ।
विज्ञं नृपोऽध्यासयतोभयान्वितं
नम्रो गुरुं शक्र इवाब्धिसंयुतम् ॥ 33 ॥

30. On seeing Sītā suitable, Rāma the darling of those who are endowed with devotion, austerities and *yoga* feeling highly elated with his head bent in humility left that place with Sītā in his heart, along with his brother Lakṣmaṇa just as a father returns with the son.

Description of Rāma's state of mind from that time onwards:

31. Viśvāmitra assumed that Rāma looked a different person in his activities having become Lakṣmīdhara (spouse of Lakṣmī) in the true sense with Sītā residing in his heart like the fire whose flame is within in the manner of *n* in the form of *ṇ* as the initial of the root in the verbal process.

The departure of the three, Rāma Lakṣmaṇa and Viśvāmitra with Viśvāmitra leading to the area of the sacrifice:

32. Respectfully ḷed by Janaka the three, headed by Viśvāmitra, the son of Gādhi, looking like the three fires, (viz., the southern fire, the house holder's consecrated fire and *gārhapatya*) were quickly taken to the excellent sacrificial grounds which had already been occupied by kings desirous of being the first.

The three take their seats:

33. King Janaka full of humility affectionately seated Viśvāmitra together with Rāma and Lakṣmaṇa on the golden seat already made, on the day prior to the one that was scheduled for the ceremony of fixing the sacrificial bow, as if Indra was seating his preceptor Bṛhaspati together with Aśvinī Kumāras.

द्वाभ्यां तत्रत्यां रामशोभामाह–

यतीश्वरानूरुपुरस्सरस्तदा
संभूषितो लक्ष्मण-दीप्तिराशिना ।
पन्नाऽऽभपीठोदय-पर्वतोदयी-
नः प्रातरुद्यात इवाबभौ विभुः ॥ 34 ॥

सुरैः सुरेशः स्थविरैः शिशुः प्रियो
मित्रं वयस्यैर्दयितोऽङ्गनाजनैः ।
त्राता प्रपन्नै रिपुभिर्यमस्तथाऽऽ-
नन्दास्पदं ब्रह्म मतः स योगिभिः ॥ 35 ॥

दर्पान्नृपानित्युदुवाच वन्दिराड्
वर्धिष्णुमुत्साहमतीव वर्धयन् ।
धनुर्विवृण्वन् करचेष्टितैरपी-
नः संप्रविष्टो धनुषीव दक्षिणैः ॥ 36 ॥

द्वाभ्यां धनुर्भङ्गाय वन्दिन उद्घोषणामाह–

भ्राजिष्णुजिष्णुत्व-यशश्चिकीषया
तथा महाधन्वधृतां जिगीषया ।
रंहस्कृता देवसुतोद्विवक्षया
दर्पेण राज्ञां सह नम्यतां धनुः ॥ 37 ॥

यियास्यतां गेहमुत प्रयास्यतां
तोषाद् भुजो वाऽन्तदिदृक्षयाऽऽस्यताम् ।
भ्रान्त्वा बहुर्वीरजनः पुरा महो-
तुः सर्पराजीव वृथाऽत्र शूरितः ॥ 38 ॥

Description of Rāma's grace in two verses:

34. At that time the Lord (Rāma) seated on the shining seat looked beautiful like the sun rising in the morning from the eastern mountain, preceeded by his charioteer Aruṇa in the form of Viśvāmitra, the foremost of self-controlled ones and adorned with the clustre of rays in the form of Lakṣmaṇa.

35. The gods perceived him as Indra, the old people as a beloved child, the young as a friend, the women as their beloved, the dependents as their protector, the enemies as the god of death and the *yogins* as Brahman, the abode of absolute bliss.

{Note: One object being perceived differently by different people makes for the figure of speech *Ullekha* here}.

36. The bard with the gestures of his right hand describing (pointing) the bow of Śiva, like the sun traversing the Sagittarius of the Zodiac (*dhanu rāśi*) spreading his rays in the southern direction, increasing the ever increased enthusiasm, spoke to the kings proudly.

In two vereses the head bard announces the fixing of the bow:

37. The kings, desirous of earning glorious fame of being victorious with a mind to conquering the great bow-wielders driven with a desire to marry Sītā, should quickly bend the bow crushing the pride of the kings.

38. Either you all go home or show in satisfaction the prowess of your arms, and if you want to see the end result out of curiosity you may sit down. Earlier many brave men had tried to show their prowess deluded as

तत्र राज्ञां व्यवसितमाह–

सौदामनीपातमिवाऽसहिष्णवो
भ्राजिष्णवस्तद्वच उन्मदिष्णवः।
त्रपां धनुष्कोटिमथाऽस्पृशन् सम-
महेः फणां स्थास्नुमिवाऽऽहितुण्डिकाः ॥ 39 ॥

नुत्वा सुरान् धन्वनि धन्वितात्मसु
दर्पादथैषूच्छ्वसितेषु कोऽप्यवक्।
शराऽसनं चेन्न, वने शराऽऽसनं
यन्मौनिनामस्ति तदेव भज्यताम् ॥ 40 ॥

राजोरगाणामिव धन्वनां यदा
मनाग् नरेन्द्रैरपि कर्ष्टुमैशि नो।
स्यदो नदानामिव दर्शिनां तदो-
दपादि कोलाहलकः कुतूहलात् ॥ 41 ॥

यियंसुरन्तः परतापशङ्कया
तापेन संधाच्युतिजेन चेरितः।
भास्वानिवाऽऽवाहित उल्लसन् पुन-
र्यागाहुतो वह्निरिवाऽवदन्नृपः ॥ 42 ॥

राज्ञां वैफल्ये जनकवचनमाह–

निरोजसः कोटिरणुत्विषो दशाऽ-
त्यंशुर्न चौकोऽप्यसरन्न यद्धनुः।
प्रायः स्थितेऽपि ग्रहमण्डले विनै-
णलाञ्छनात् को द्यति नैशिकं तमः? ॥ 43 ॥

they were about the bow, just as a big cat shows its bravery at Śeṣanāga, under the illusion that it is a small snake.

39. Unable to bear his words which fell like lightning the illustrious kings, touched the tip of the bow and felt ashamed simultaneously; as if the snake-charmer had made the hood of the snake rise up firmly.

40. When the kings having paid obeisance to their presiding deities, out of pride bent themselves like the bow to lift Śiva's bow and failing to lift which sighed, somebody said, "If the bow is not broken then you all may meditate like the sages sitting on the grass."

41. When the great Indra-like kings could not move even slightly the king of the bows just as the curers of snake poison cannot move the king of serpents (Vāsuki) even slightly, then out of curiosity, the people assembled to witness the show, raised great noise as if a wave of big rivers had gushed in.

42. Apprehensive of the grief of others (the assembled kings) while desirous of restraining himself yet propelled by grief of breaking his vow, King Janaka, resplendent like the sun invoked at the ceremony the fire brought for the rites and spoke thus:

At the failure of the kings (spoke Janaka):

43. A crore (= a large number) devoid of energy or with very little energy cannot overpower the lustre of the sun though one. Similarly the bow could not be moved even a little (by all the kings). But for the moon, the multitude of stars cannot remove the darkness of the night.

सर्वंसहा भर्तृगतामवीरता-
माप्य त्यजन्ती निजवीरमातृताम्।
हिताऽमलश्यामलसद्गुणामिमां
तापक्रुधा दर्शयते धनुर्ध्रुवम् ॥ 44 ॥

जनकवचनं कुत्र कुत्र कथं कथं परिणतमित्याह–

जनकनृपतिवाणीति श्रुता बाणवर्षं
नरपतिहृदिहृद्या भक्तचित्ते सुधाश्रीः।
कलितविकचवीरत्वाम्बुजे रामचेत-
स्यथ कमलवने वाऽरंस्त नामाऽलिनीव ॥ 45 ॥

सर्वेषां मौनधारणमाह–

कुर्यां किंनु विनाज्ञया मुनिपतेरित्येकसंधात्मना
लेशः क्षत्रकुलौजसोऽस्ति नहि वा कोऽपीति तेनर्षिणा।
जाग्रत्यग्रजनौ करोमि किमहं नामेति सौमित्रिणा
तावत् किंचन मौनमेव विधृतं मौनस्य राज्ये स्थिते ॥ 46 ॥

रामस्योत्थानाय विश्वामित्रवचनमाह–

देवेनेव हृदि स्थितेन रभसान्नुन्नोऽब्रवीत् कौशिको
वत्सोत्तिष्ठ विनम्रतासहजयाऽलंशङ्कया मेऽधुना।
माता ते रघुवीर वीरजननी वीराग्रणीस्ते पिता
येनोद्ध्रुत्य धनुर्ध्रुवं स्फुटयतीमां वीरपत्नी धरा ॥ 47 ॥

44. The earth tolerant of everything seeing the impotancy of her husbands (the kings) realizing that she would no longer bear brave sons, even holding her clear and charming qualities, shows her anger born of this agony by raising her eye-brows in the form of this bow with shining dark string.

How did Janaka's words affect different people is described now:

45. The words of King Janaka when heard by the kings were like the shower of arrows on their head, like the beloved shower of nectar in the heart of the devotees and in Rāma's heart, the lotus expanding (opening up) with the sentiment of bravery, these words were like a female bee hovering in the lotus grove.

Description of the silence of everybody:

46. Rāma with his self rooted in the prevailing (established) moral law, maintained silence thinking as to what he could do without the permission of sage Viśvāmitra. Sage Viśvāmitra wondered if any particle of Kṣatriya valour was left in anybody or not. When such silence prevailed Lakṣmaṇa also took resort to silence thinking that he could not do anything in the presence of his elder brother Rāma.

Viśvāmitra's words to prompt Rāma to get up:

47. Inspired by the Omniscient One seated in his heart Viśvāmitra hastily spoke to Rāma thus: "Son, do not be apprehensive about me due to your inborn humility. Get up, O Rāma, your mother has given birth to a brave son and your father is foremost among the brave.

धनुर्भंगाय रामस्योत्थानमाह–

वन्द्यामेतां गिरमृषिपते रामचन्द्रो निशम्य
निर्माय्यैतत्प्रणतिममुनाऽऽशंसुनाऽऽशास्यमानः।
मित्रेणेव प्रिय-जय जयेत्युच्यमानोऽनुजेन
तारानाथस्तम इव धनुर्भङ्क्तुमुत्तिष्ठति स्म ॥ 48 ॥

धनुर्भंगायोद्यते रामे स्त्रीणां सम्भ्रान्तवचनमाह–

सदृक्-चेतश्चोरः क्षितिपतिकिशोरः स्मरवपु-
र्वरिष्ठे कोदण्डेऽनुकृतयमदण्डे बत पतन्।
लसत्यैन्द्रिः पीवा हिमशिखरिणीवाऽऽक्रमणकृत्
क्षणादेणाक्षीणामिति भणितिवीणाऽक्वणदणु ॥ 49 ॥

तदानीन्तनं सीताकृतं देवाश्रयणमाह–

णत्वं गतो न इव संप्रति रेफयोगात्
संसिद्धरुग् विरुगभूत् किल यन्मुखेन्दुः।
पश्यन्त्यसौ जनकजा तदिदं विशेषा-
न्नानाविधान् सुमनसो मनसोपदध्यौ ॥ 50 ॥

लक्ष्मणस्योद्घोषणामाह–

नाकाधिनायकमिवाह्वयमान उच्चै-
रीषायितं तदनुजो भुजमुन्नमय्य।
णादिर्हि धातुरिव नादितया युतोऽल-
मुत्साहवर्धनरसाप्लुत इत्यवादीत् ॥ 51 ॥

That is why this earth, wedded to brave King Daśaratha and full of pride displays her eyebrows in the form of this bow."

Rāma gets up to break the bow:

48. Hearing these commendable words of sage Viśvāmitra, having paid obeisance to him, being blessed by him who wanted to give him his blessings, with younger brother Lakṣmaṇa uttering the words of victory like a friend, Rāma got up to break the bow just as the moon rises to dispel the darkness.

As Rāma proceeded to break the bow, the bewildered women speak out:

49. This prince, handsome like Cupid, captivator of our heart and eyes, is going to attack the distinguished bow which is like the staff of death as if the ṣon of Indra, Jayanta is going to attack the Himālayas. This way the women with eyes like those of deer were speaking sweet words like the sweet sound of the Viṇā.

Just at that time Sītā was pleading with gods:

50. Seeing this, [hearing the remarks of the women expressing doubt about Rāma's ability to break the bow] Sītā, whose moon-like face with its natural glow turned lustreless just as *n* becomes *ṇ* due to the Sandhi rules started specially remembering the many gods in her mind.

Lakṣmaṇa's declaration:

51. Rāma's younger brother Lakṣmaṇa raising his arms resembling the shafts of a plough, as if challenging Indra or raising his voice loudly rising from the navel like the verbs beginning with *ṇa* spoke these words full of the sentiment of valour inspiring courage.

तत्र द्वाभ्यां धनुरुत्थापनमाह–

तत्त्वं चिन्तय हे स्थिरे, फणिपते क्षीराब्धिवायुं त्यज,
मा कूर्मेश्वर कूर्मकेलिकलनां कुर्या हि कुर्यात्यधः।
वश्यं दिक्करिणो मनः कुरुत, मा लीढ्ढ्वं मनाक् शल्लकीं,
धूः सह्या क्षणमेष दाशरथिरुत्तभ्नाति रौद्रं धनुः ॥ 52 ॥

सीतां संमदयन् रिपून् विमदयन्नुन्मादयन्नप्यलं
ताप्यांश्चेतसि तापयंश्चपलयन् क्ष्मां, दिग्गजान्नामयन्।
यत्नात् संघटयन् भटान्, विघटयंश्चोद्दावयन् कातरा-
नुच्चैश्चापमुदञ्चयन् विजयते रामो मनो मोहयन् ॥ 53 ॥

अथ ज्याटंकारं वर्णयति–

गंत्वा योगिजनैर्गुहामपि गृहिस्थायं मनाक् स्थीयतां,
तावत् किंचन कच्छपीं कुरु कराद् दूरं गिरां देवते।
राजानो लघुचापमानरसिकाः कर्णौ पिधद्ध्वं क्षणं
मंमन्यध्वमिदं प्रभूत्तत-धनु-र्ज्याटंकृतिः श्रूयते ॥ 54 ॥

चापभङ्गं सूचयति–

शक्रान्तत्रासस‌ङ्गः स्वभुजबलकलाजीविनां केलिरङ्गः
शिष्टोद्वाहानुषङ्गः खलु जनकसुताऽभीष्टलाभप्रसङ्गः।
नंनम्यार्थीष्ट-सङ्गः प्रतिभटपृथिवीपालिनां चाभिषङ्गो
रोमाञ्चोत्थानचङ्गः स्फुरति रघुवराकृष्टकोदण्डभङ्गः ॥ 55 ॥

Description of lifting of bow in two verses:

52. O earth! stay still; O Śeṣanāga, stop inhaling the air of milky ocean; O king of turtles stop playing the amorous sports as the earth is sinking. O Quarter elephants! keep your mind under control and desist from eating Sallakī plant for a while. Be prepared to carry the weight of the earth for a moment as Rāma, the son of Daśaratha is going to lift the bow of Śiva.

53. Bringing joy to Sītā, completely crushing the pride of the enemies, igniting jealousy in the heart of the already jealous ones, shaking the earth, bending the quarter elephants, carefully gathering the warriors,, disuniting and chasing away the cowards, Rāma, attracting minds and lifting the bow high, attains victory.

The twang of the bow-string:

54. The *yogins* though retired to the caves should stay momentarily as the householders; O Goddess of Speech! keep your Vīṇā away from your hand for some time, O kings! who find pleasure in the twang of the small bowstrings, cover your ears for a moment. Pay utmost heed to my words: The twang of bow, lifted by Rāma, is being heard.

Description of breaking of the bow-string:

55. The breaking of the bow stretched by Rāma implied the end of the fear of even of Indra, a theatre of sport for those who earn their living by the strength of their arms (i.e. the warriors), the occasion of obtaining the desired object by Sītā the proposal of whose marriage had been announced, the wish fulfilment of the devotees who bow again and again, the defeat of other contestant kings giving rise to a thrill (of happiness and wonder).

लक्ष्मणोक्तिमुपसंहरति–

हित्वा स्वमर्थमजहत् परमात्मनोऽर्थं
णीयं परार्थमभिवक्ति यथा हि धातुः।
यत्नात्तथा प्रभुयशोऽनुज इत्युवाचाऽ-
थाऽवाचयत्स विबुधान्विबुधांश्च नाके ॥ 56 ॥

इन्द्रागमनमाह–

पौलोम्यधीश्वर उपैत् कुतुकं दिदृक्षु-
रैरावतं च हयमुच्छ्रवसं विहाय।
रक्ष्या बभूव यत एकतरेण पूर्वाऽ-
नुत्रस्यतीष्वसनभङ्गभयात् तथाऽन्याः ॥ 57 ॥

सोऽयं धनुर्भङ्गः कं प्रभावमुदपादयदित्यत आह–

गर्हा क्षत्रकुलस्य वीर्यमसतां मानो धनुर्धारिणां
तोषो मत्सरिणां मदो भृगुपतेर्ध्यानं पिनाकेशितुः।
दूनत्वं जनकस्य तस्य दुहितुश्चाधिः समाधिर्विधे-
रंहो दर्शिजनस्य चेति सकलं भग्नं समं धन्वना ॥ 58 ॥

शिवस्यागमनमाह–

पिनाकभृद् गोर्हि पिनाकभञ्जनात्
त्रासाभिशङ्की तमपास्य पद्र ऐत्।
दग्धात्मभूधन्वन आत्मनोऽपि तं
शत्रुत्वशोधं प्रभुमालुलोकिषुः ॥ 59 ॥

Conclusion of Lakṣmaṇa's statement:

56. Just as one abandons one's own motive but not the purpose of the Higher Self and just as a verb leaves its own meaning and denotes the other meaning when the suffix *ṇic* is added to it, in the same way Lakṣmaṇa, emphatically proclaiming the glory of the lord (Rāma) also inspired the learned people and the gods in heaven to also sing the glory of Rāma.

Arrival of Indra:

57. Desirous of witnessing the wonderful event, Indra, the spouse of Paulomī leaving behind his elephant Airāvata to protect the earth in the eastern direction and his horse Uccaiḥśravas who would otherwise get agitated due to the breaking of the bow, reached there.

The impact of the breaking of the bow on different things:

58. Along with Śiva's bow were also destroyed the censure of the Kṣatriyas, valour of the brave, the satisfaction of the jealous, the self respect of Paraśurāma, meditation of Śiva, sorrow of Janaka, the mental agony of his daughter (Sītā) and concentration of Brahmā (Creator) and the sin of all the spectators.

Arrival of Śiva:

59. Śiva, desirous of seeing Lord Rāma who had taken revenge by breaking his (Śiva's) bow because earlier Śiva had burned Kāmadeva, the son of Viṣṇu, came on foot leaving behind his vehicle, the bull, thinking that it would get scared by the sound of the breaking of the bow.

ब्रह्मण आगमनमाह–

रथान्मरालात् तत एव विच्युतोऽ-
थेष्वासभङ्गाच्चलितः समाधितः ।
नम्रः स्वहानेरधिकार्थसाधकं
चतुर्मुखोऽविन्दत रामदर्शनम् ॥ 60 ॥

रङ्गस्थले सीताया आगमनमाह–

शृङ्खलानुगतसख्युपेतया
गंगयेव शुचिवीचियुक्तया ।
वेशरम्यरचनामनोज्ञया
रङ्ग एष समभूषि सीतया ॥ 61 ॥

वरणमालापरिधापनमाह–

पुत्री विदेहनृपतेर्हृदयस्थरामा
रेजे हरिन्मणिचितेव सुवर्णभूषा ।
सूपात्तया स्वकरयोर्वरणस्रजा सा
तं, सेव तत्किरणमात्मरुचा, युयोज ॥ 62 ॥

अधुना स्वयंवरमालाधारिणीं रामकन्धरां वर्णयति–

गङ्गेवोर्मीविलासाऽसितसरसिजिनीवाप्तलक्ष्मीनिवासा,
गाधेयानन्दवासावनिरवनिपतिप्रार्थ्यकामप्रवासा ।
कूजत्पारावतासादित-विरुत-कलासत्त्रिरेखाऽधिवासाऽऽ-
लेख्या रामस्य भासाऽद्युतदति वरणस्रग्धरा कन्धरा सा ॥ 63 ॥

Arrival of Brahmā:

60. Slipping from his chariot, the swan, with his meditation disrupted because of the breaking of the bow humble Brahmā, getting up from his meditation, saw Rāma in person which was more meritorious than the loss incurred by him in the disruption of his meditation (which leads to Formless Supreme Being).

Arrival of Sītā in the Assembly Hall:

61. The assembly hall became decorated with (the presence of) Sītā looking enchanting, bedecked with beautiful attire, accompanied by her friends following her in a row resembling the Gaṅgā with pure waves.

62. Sītā, the daughter of the king of Videha, with Rāma in her heart, looking resplendent like the golden jewel studded in the blue gem, united Rāma with the bridegroom's garland, (= put the garland in Rāma's neck) which she carried firmly in her hands just as that (the gold ornament) unites with its lustre the ray of that (the blue gem).

Description of Rāma's neck with Svayaṁvara garland:

63. Rāma's shoulder looked extremely pretty having been endowed with the (bridal) wedding garland looking like the Gaṅgā adorned with the waves, or the abode of Lakṣmī in the blue lotus, or the pleasure abode of Viśvāmitra sending into exile the desired objects of the (envious) kings, the abode of the excellent art of the sound and the three excellent lines picked up from a pigeon when it cooes.

श्रीरामदर्शनं प्रशंसन् सर्गमुपसंहरति–

व्यलोकि मात्सर्यधियाऽपि यैः प्रभुः
सर्वैस्तदा तैरघमेव हारितम्।
जयत्यदो राममुखेन्दुदर्शनं
यत् प्राप्य न प्राप्यमिहास्ति किंचन ॥ 64 ॥

इति श्रीकविराजाशुकविश्रीनित्यानन्दशास्त्रिविरचिते
श्रीरामचरिताब्धिरत्ने महाकाव्ये रामांके धनुर्नामा
चतुर्थः सर्गः समाप्तः ॥4॥

Conclusion of the Canto with the praise of Rāma's sight:

64. Whoever of those who looked at Rāma with envious mindset, all their sins were destroyed, and those, who obtained the sight of Rāma's moon-like face at its supreme splendour (with affection), for them there remained nothing else to be obtained.

With this concludes the Fourth Canto of *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Dhanus.

अथ पञ्चमः सर्गः

मिथिलातः साकेतं प्रति पत्रिकाप्रेषणमाह–

गुप्तीकृतामथ जनकश्वराध्वना
हस्ताक्षरभ्रमरभृतां सुपत्रिकाम् ।
मालामिवाऽभ्युपदिशतीं करग्रहं
साकेतपुर्यधिपतये व्यसर्जयत् ॥ 1 ॥

घ्नन्ती सुतद्वयकुशलाऽलभाशुचं
धर्मात्मनो मनसि नृपस्य पत्रिका ।
मातृत्रयस्य च परमोदमातताऽऽ-
त्माभीप्सितागम इव पत्रिकागमः ॥ 2 ॥

निर्वर्ण्य तां स्म भरत उन्मनायते
षाण्मातुरो गणपति-पत्रिकामिव ।
दाक्ष्यात् पठन्नथ मुमुदेऽधिकाधिकं
धिन्वन्त्यलं स्वनिपठिताः सुपत्रिकाः ॥ 3 ॥

अथ विवाहारम्भसंभारमाह–

पर्वोत्तमागतिमिव तां तदा चरै-
र्तिं मेनिरे सुबहु नृपादयो जनाः ।
प्रियू चोत्सवो व्यजनि पुरोऽङ्कसंगमाद्
यं सज्जनाः समुपजिजीवुरादरात् ॥ 4 ॥

CANTO V

Despatch of the letter from Mithilā to Sāketa:

1. Thereafter Janaka sent through a messenger the auspicious letter to the lord of Sāketa (Daśaratha)in an envelope informing about the wedding of Rāma and Sītā, bearing the hand-written words that looked like a garland of flowers with bees seated.

2. The letter removing the anxiety in the mind of the pious King Daśaratha due to the absence of any news of the welfare of the sons (Rāma and Lakṣmaṇa) brought supreme happiness to all the three mothers—Kausalyā, Sumitrā and Kaikeyī. The arrival of the letter was as if the loved one had himself arrived.

3. Looking at that letter Bharata felt as pleased as Kārttikeya on seeing the letter from Gaṇeśa. He read that letter cleverly and felt increasingly happy. The good letters when read by one's own self give great joy.

Preparation for the beginning of the wedding:

4. The king and others paid special regard to the arrival of (messengers) as the arrival of an auspicious festival. The festival was like the beloved of the city as it was taking place within it (as if the beloved was seated in the lap of the city), which the good people supported out of respect.

गुर्वाज्ञया नरपतिना निमन्त्रितो
हेरम्ब उल्लसितमनाः समागमत्।
नत्वा स तं परिणयपत्रिका अदात्
सर्वेऽञ्जसाऽन्तिकमुषिता इवाययुः ॥ 5 ॥

हित्वा वृथा-स्थितममरत्वमुत्तमं
तोषावहं नरवर-वर्ष्म बिभ्रतः।
रामस्य तां परिणयनोत्सवश्रियं
मोदादुपाययुरमरा दिदृक्षवः ॥ 6 ॥

लक्ष्मीं वहन् भट इव जन्यसंभ्रम-
मञ्जूत्सवव्यतिकरसूचिनीं मुखे।
णेदा यथा ह्युभयपदार्थमाप्तवा-
नग्रे ततो जनकचरव्रजोऽव्रजत् ॥ 7 ॥

जन्य-प्रयाणमाह–

चञ्चद्-रथावलि-परिराजित-द्विजाऽ-
सीमोर्जितेभ-समधिरूढराजका।
तद्वत्तुरङ्गम-विलसन्नृपात्मजाऽ-
यासीत् पदातिभिरथ जन्य-संहतिः ॥ 8 ॥

ते संस्मृतप्रभुमुखपद्मदर्शना
वन्या-हृता अपि मिथिलां द्रुतं ययुः।
नेत्रान्तरात्मभिरभिचोदिताः पथि
नद्यम्बुजाधिगमसमुत्सुकीकृतैः ॥ 9 ॥

5. At the behest of his teacher Vasiṣṭha King Daśaratha invited Gaṇeśa who arrived there happily. The king bowed to Gaṇeśa and gave him the wedding invitation. (On receing the invitation) everybody came there immediately as if they were staying closeby.

6. Desirous of watching the beauty of the wedding festival of Rāma the gods came there happily to witness taking human forms which bring joy, shedding the mantle of godhood which has no meaning [for them].

7. The faces of the messengers looked charming indicating as they did the festivities marked by the hurry of the bridegroom's party like the charming faces of the soldiers for whom the hustle and bustle of the battle is an attractive festival. Just as the verb *nedṛ* is used both in Ātmanepada as well as Parasmaipada, in the same way the group of Janaka's messengers, as if belonging to both sides, that of the groom and the bride, proceeded in front of the procession.

Speaking about the marriage procession:

8. Brahmins, headed by Vasiṣṭha, adorned the beautiful rows of chariots; the kingly class was seated on the elephants of unlimited power; the princes mounted the swift moving horses sportively. In this way the marriage party on foot, chariots, elephants and horses proceeded in a procession.

9. On the way the people though attracted by the lotuses blooming in the rivers and the forests yet inspired by their mind's eyes remembeing the lotus face of Rāma were more eager to see him. (So they) reached Mithilā hurriedly.

सम्बन्धिनोः संमेलमाह–

वन्द्यं नृपं परिसरमेत्य पूर्वतोऽ-
नंनम्यताऽङ्गणगत एव मैथिलः ।
गत्वा पदा स तमनमत्तथा मिथो
त्वादृग् मिलेत् सुकृतित इत्यशंसताम् ॥ 10 ॥

नत्वा नृपं जनकनृपोऽथ कोटिशो
दीनारकानुपहृतवान् कृताञ्जलिः ।
स्तीर्णाऽग्रिमाङ्कमुपगुह्य तौ मिथो
त्वाचं सुखं बहु भजतः स्म चान्तरम् ॥ 11 ॥

विश्वामित्रादिसंमेलानन्दमाह–

बह्वादरात् स्थितिमधिवासिते नृपे
हूते तथा सपदि मुनौ सराघवे ।
दर्पादिव प्रणतिवरोपगूढजाः
काः का मुदोऽकृषत न कं कमात्मसात् ॥ 12 ॥

जन्यावलेर्नगरप्रवेशमाह–

चित्रं जनं तटतरुमघ्नती ततोऽ-
त्रस्नूकृताऽखिलपशुपक्षिसंहतिः ।
कूलङ्कषावदपि हि जन्य-वीथिकाऽ-
टन्ती शनैर्जनकपुराब्धिमाविशत् ॥ 13 ॥

Description of the greeting of the relatives:

10. King Janaka who had already reached the open grounds at the outskirts of the city, bowed again and again to Daśaratha who was worthy of respect. Daśaratha also bowed to Janaka approaching him on foot. They both greeted each other, praising each other as if saying that relatives like you (= them) are obtained by one's merit only.

11. Then King Janaka greeted King Daśaratha with folded hands and gifted him crores of gold coins. They both embraced each other with open arms experiencing immense joy not only of the contact of each other's body but also of the coming together of their innermost selves (hearts).

The joy of meeting sages Viśvāmitra and others:

12. When king Daśaratha was settled with great respect in the guest house, he immediately called for sage Viśvāmitra who was there along with Rāma and Lakṣmaṇa. What and whom did the joy from the obeisance (to elders), blessings (lit. the boons) from them (elders) and embraces not bring under out of pride as it were.

The entry of the marriage procession into town:

13. It is amazing that the marriage procession, moving slowly, entered the ocean-like city of Janaka like a river (entering the ocean) not uprooting on its way the trees growing on its banks, viz., the people of the city (and) not frightening the congregate of birds and animals.

वरोपचारं वर्णयति—

मन्त्रैरिव श्रुतय उमारमागिरो
नुत्वा वरं नरवपुषः सुगीतिभिः।
प्रापुः सुधा-रसरसनाफलं, च सोऽ-
प्यन्वीक्ष्य ताः स्मितकुसुमैरिवार्चयत् ॥ 14 ॥

भव्याः स्त्रियो ननृतुरथोज्जगुर्यदा
रम्यं महिष्युपचरति स्म तं वरम्।
द्वारे कृते क्षणमिति तोरणोत्सवे
जन्याञ्जनाञ्जनकजना अपूजयन् ॥ 15 ॥

पाणिग्रहणं वर्णयति—

स्यन्ने द्विजेश-ऋगमृते, सुखेऽनिले,
शाखाद्वये हुतशिखि चर्षिणोदिते।
स स्वग्रहीज्जनकसुताकरं वरो
नात्मेन्द्रियाण्यपि ततृपुः प्रशंसिनाम् ॥ 16 ॥

अथ त्रिभिः पद्यैः सीता-सख्योर्मिथो मार्मिकं नर्मालापमाह—

रम्यां प्रभोस्तनुसुषमा-सुधां पिबा-
म्यक्ष्णेति तां यदवधि वीक्षते वधूः।
मा संभ्रमेरिति मणि-भित्ति-बिम्बतो
वस्तूञ्छती वदति सखीति साऽगदीत् ॥ 17 ॥

Description of the welcome of the bridegroom:

14. Pārvatī, Lakṣmī and Sarasvatī like the three Vedas, donning the form of human beings sang the glory of Rāma, the bridegroom, with *mantras*, thus obtaining the fruit of their nectar-like tongue. Rāma also recognised them and worshipped them as it were with flowers in the form of his smiles.

15. When beautiful damsels started dancing and singing loudly the queen worshipped the handsome bridegroom (by putting the forehead mark etc.). When for a moment the *toraṇotsava* (the arch festivity) was performed at the gate of the palace the friends and the relatives of Janaka welcomed the people from the bridegroom's side.

Description of the marriage ceremony:

16. With the exalted Brahmins chanting the Vedic *mantras*, as if it was the nectar flowing from the moon, the pleasant breeze blowing and the preceptors from both sides repeating the traditional texts of both the sides, Rāma married the daughter of Janaka. On this occasion not only the soul but also the senses of the admirers were satiated.

The poignant dialogue of Sītā and her friends in three verses:

17. While Sītā drinks the nectar-like beauty of Lord Rāma's beautiful body, I will drink this thing (the nectar-like beauty) reflected in the bejewelled mirror on the wall and so not be in a hurry. When her friend spoke thus Sītā said:

सध्रीचि भो अबुधमहं भवन्मुखोत्-
थं शृण्वती वचनमितो हि दक्षिणाम्।
कृत्वा विपर्ययमधुनाऽस्यतः परं
त्वामालपिष्यति जन एष वामतः ॥ 18 ॥

'रक्ताऽसिता तव दृगभूद् यथा तथा
मत्वा नु मां वदसि किमि' त्यवक् सखी।
मा संभ्रमेर्भवसि तथैव रागिणै-
णाङ्केन वौषधि, रिति तामवग् वधूः ॥ 19 ॥

अग्निप्रदक्षिणामाह–

वह्निं ततोऽकृत यतनात्प्रदक्षिणं
नेता निशः सह निशयेव रम्यया।
त्रय्या समं विधिरिव सीतया वरो
यः श्रीयुतोऽस्त्यखिलकृतप्रदक्षिणः ॥ 20 ॥

देवैः स्तुतैरपि च नरैः सुमैस्तथा
वन्हेर्हुतैर्मृगमदकुङ्कुमद्रवैः।
गन्धं वहन् बहु बहु गन्धवाहको
धर्मो यथा प्रचरितवान् समन्ततः ॥ 21 ॥

द्वाभ्यां जन्य-जेमनमाह–

वस्त्राणि साभरणमथोद्वहत् सखि-
संलापजां स्मितसरसां मुदं दधत्।
काले कुतूहलरसमिच्छु जेमितुं
शास्त्रक्रमात् स्थितमिहजन्यमण्डलम् ॥ 22 ॥

18. O friend, hearing the words spoken by you so far I thought you to be in my right side (you speak in my favour). Now why have you reversed the order? From now on I will talk to you from the left side (= I will be opposed to you).

19. (The friend replies) Your eyes which were black (*asita*) are now red (due to anger or love). Therefore feeling that I am opposing you, you speak to me like this? Sītā, the bride, replies: Do not be in a hurry. You (also) will be like that (red) with a lover like a herb with the moon though not united with him (*asitā* + *abaddhā)*. Thus spoke the bride to her (her friend).

20. Then he, the bridegroom, led Sītā around the fire carefully looking like the moon accompanied with night or Brahmā with the three Vedas. He who is endowed with Lakṣmī and around whom all (Indra, Sūrya, Agni) move, is going around the fire today.

21. Gods and men showered flowers on the bride and the bridegroom and objects full of musk and saffron were offered to the fire. Thus the wind, following its own nature, blew in all directions carrying with it many kinds of fragrances.

Description of partaking of food by the marriage party in two verses:

22. In time the marriage party attired in (beautiful) clothes, wearing ornaments, happily conversing and smiling with friends, desirous of enjoying the marriage festivities assembled here to dine in accordance with the injunctions of the scriptures.

तत्रादितः पचनगृहाधिकारिणाऽ-
त्रत्ये हि येऽर्पणविषये नियोजिताः।
ते बल्लवाः प्रथमत आशितंभवा
न्यस्तासनं व्यधिषत भोज्यसाधनाः ॥ 23 ॥

वस्तु क्रमात् सकृदशितं जिघत्सितं
सन्तृप्य तैर्न परमशाकि खादितुम्।
सुघ्राणता त्वहृत विमानगानपि
खं शून्यमित्यहह! तदा मतं जनैः ॥ 24 ॥

द्वाभ्यां यौतुकं वर्णयति–

चित्रीयितान् प्रथममुदीक्ष्य यौतुकं
त्रप्त्वा पुनर्निलयमपीप्सतः सुरान्।
कूटीकृताऽमितमणिहेमपात्ररुक्-
टंकारकावनुपदिनौ निचक्रतुः ॥ 25 ॥

गन्धद्विपान् कलितझलज्झलान्मुदा
तेजोभृतस्तरलतरांस्तुरङ्गमान्।
रामा नरान् रथशिविका ददच्च गा
मेघायितं नृपतिरदर्शयन्निजम् ॥ 26 ॥

23. In this matter, everything was already arranged by the incharge of the kitchen. The mats were laid by the appointed bearers who served a variety of food items offering gratification.

24. Each item was eaten once only, although the desire was there but feeling full they, the members of the marriage party, could not eat more (since the items were many). The aroma of the food items drew out the gods mounted on their chariots leaving the space (ether) empty. That is why *ākāśa* is *śūnya* was the verdict given by the people. (Or if the gods were carried away by the aroma of the food what to say of the birds? Hence the space was *śūnya* empty).

Description of dowry in two verses:

25. The gods first looked at the dowry with astonishment, then they felt ashamed and wanted to go back to their abode (knowing that the dowry was much more than their own wealth). They were crestfallen (with humiliation) on approaching the ornaments of dowry following the resonant sound of the unlimited pearls, gems and gold kept in heaps.

26. King Janaka gave away the scent-elephants (*gandha-dvipas*) which flapped ears in happiness, the majestic swift moving horses, women, chariots, palanquins and cows as dowry thus showing himself of the nature of a cloud which sends forth its showers.

लक्ष्मणादीनामूर्मिलादिभिः सह विवाहमाह–

पुत्रीत्रयं कुलभवमूर्मिलादिकं
त्रय्यै नृपोऽदित किल लक्ष्मणादये।
शोभामयानथ सकला वरोरुभिः
कामं, विधेः श्रुतिभिरिवाननेन्दवः ॥ 27 ॥

सीतायाः प्रस्थापनमाह–

तुष्यन्त्यपि प्रियदुहितुर्गमेन सा
रक्षन्त्यलं धृतिमपि दुर्मनीकृता।
स्तन्यं पयोऽक्षिजमपि मुञ्चती चिरा-
दाश्वास्य तां व्यसृजदुदश्रुमम्बिका ॥ 28 ॥

राजाऽवदत् स्वविरहकातरां सुतां
जानीहि भो दशरथमेव मां सदा।
दक्षे! तथा श्वशुरवधूं स्वमातरं
शर्माऽस्तु ते हृदि धर राममीश्वरम् ॥ 29 ॥

रम्योद्धुरोऽथ गमनवाद्य-वादनोत्-
थः सज्जितानिव विदधद् वरानुगान्।
स्वर्गेऽभितो वदितुमिव प्रियं ख-दि-
गंशान् समानविरतमानशे ध्वनिः ॥ 30 ॥

जन्यव्रजाऽनुचरितराममन्वितां
गावोऽपि तां जनकसुतां प्रतस्थुषीम्।
मन्दं ततो द्रुतगति दूरमन्वयान्
विज्ञायते पशुभिरपि प्रियादरः ॥ 31 ॥

Description of the marriage of Lakṣmaṇa etc. with Ūrmilā, etc.:

27. Janaka gave away Ūrmilā (Māṇḍavī and Śrutakīrti) born in his family to Lakṣmaṇa (Bharata and Śatrughna) in marriage. All four bridegrooms with their brides were looking mighty charming as do Brahmā's four moon-like faces with four Vedas.

Sending off of Sītā:

28. Though satisfied (at having found a suitable bridegroom for his daughter), the mother, controlling even her self-command, felt sad at heart at the time of Sītā's departure. Out of her affection for Sītā there flowed milk from her breasts and tears from her eyes. She could send her off taking a long time consoling her (Sītā) who was crying.

29. King Janaka spoke to his daughter Sītā who was disconsolate at her separation (from home): "Daughter, you should always look upon Daśaratha as myself and your mother-in-law as your mother. You should give Rāma a place in your heart (as your husband). May you be happy."

30. Then the sweet and loud sound arose from the instruments indicating the departure as if informing the bridegroom's followers to get ready (to leave). The sound of the instruments spread in all directions in heaven and in ether as if to announce (the completion) of the happy event of the wedding of Rāma and Sītā.

31. The wedding procession followed Rāma, even the cows looking for Sītā when she was departing, Rāma following her to a long distance first slowly and then at a swifter pace. Even the animals show consideration to those whom they love.

लब्धे नृपौ पुर उपशल्य एयतुः
पन्थानमीप्सितमनुयाप्य कौशिकम्।
सुश्लाघया कथमपि मानयन्नथ
तं मैथिलं दशरथराड् न्यवर्तयत्॥ 32॥

अथ त्रिभिः परशुरामसमागमनं वर्णयति—

गत्वा मनाग् मनुजपतिः स भासुरं
तेजोभरं समुपसरन्तमैक्षत।
तुच्छेतरप्रकृतिरतर्कयत्तरां
तस्मिन् मुहुः किमिदमिति स्वचेतसि॥ 33॥

मित्रा द्युतिर्न च न चलेति नो तडिद्,
भव्याकृतिर्नहि यत एष, नो शशी।
रथ्या रथोऽपि च नहि, नायमर्यमा,
तोषो न मे मनसि, शिखी तु धूमवान्॥ 34॥

वर्तेत नो हरिरपि, नो चतुर्भुजः
शिष्टो विधिः किल नहि, नो चतुर्मुखः।
ठस्संभवेदपि नहि, न त्रिलोचनः
प्रत्यक्षमाः! परशुधरोऽस्ति भार्गवः॥ 35॥

अथैकविंशत्या पद्यैः परशुरामप्रसङ्गं वर्णयति—

मुक्त्वा रथा 'द्यजसुत एष वन्दते'
खैर्विह्वलैरिति वदतोऽपि भूपतेः।
द्वित्राणि यान् सपदि पदानि भार्गवो'ऽ-
जैः संलपेत् किमु हरि' रित्युपैक्षत॥ 36॥

32. On reaching the outskirts of the city the kings (Daśaratha and Janaka) showed Viśvāmitra the path he wanted to traverse. King Daśaratha praised King Janaka profusely and somehow persuaded him to return.

Description of Paraśurāma's arrival in three verses:

33. King Daśaratha had hardly gone a little distance when he saw a resplendant mass of light approaching him. The king of generous disposition wondered as to what that could be and kept debating about that in his mind.

34. This lustre is not smooth (agreeable), nor is it moving, it cannot be then lightning. Since it is not of gentle appearance it cannot be the moon, nor can it be the sun because it has no chariot and no horses, nor is it fire since it is without smoke. My mind is not at rest.

35. This person cannot be Hari (Viṣṇu) as he is not possessed of four arms nor is he wise Brahmā as he is without four faces. He could not be Śiva for he has no three eyes. Ah! he is clearly Paraśurāma wielding his axe!

Description of Paraśurāma episode in twenty-one verses:

36. As King Daśaratha with his senses agitated (feeling depressed) alighted from his chariot saying "This son of Aja, bows to you"; Paraśurāma walking a few steps quickly and showing disdain said: "Will the lion now speak with the son of a goat?" [There is pun here on the word *aja* which also means goat apart from denoting Daśaratha's father].

निध्याय तं क्षतहरकार्मुकं क्रुधा
युज्येत का प्रतिकृतिरित्थमुन्नयन्।
यज्ञोपवीतमपि कुठार-कत्थया
मान्द्यं नयन् परशुधरोऽवदन् मदात् ॥ 37 ॥

नो मद्भयात् किल यदमर्शि केनचिद्
राम त्वयेशधनुरभञ्जि तन्मदात्।
ज्यारोपणावधि तु सहेत शैशवे
यद्भञ्जनं तदिति न बाहुजान्तकः ॥ 38 ॥

नैराजकं कृतममुना श्रुतं नहि?
च्छद्मातिगं तदवनिदानमप्यहो।
रामाख्यया किमनुकरोषि राजबी-
ज्यंशोऽस्म्यहं द्विजनिकुलस्य पर्शुभृत् ॥ 39 ॥

मन्त्री धृतासन ऋषिरर्घ्यपाद्यवान्
हा पाहि देह्यभयमिति ब्रुवञ्जनः।
बद्धाञ्जलिस्फुरितलवङ्गपूगकै-
लः पार्थिवोऽपि च चकिता व्यलोकयन् ॥ 40 ॥

स प्राग् नमन्निति विनिशम्य राघवो
जय्यं विदन्नपि तमजेयमुन्नयन्।
गात्रं दिधक्षुमिव रुडग्निमन्तयन्
मन्दस्मितैरमृतरसैरिवागदीत् ॥ 41 ॥

37. Looking angrily at Rāma who had broken Śiva's bow, and thinking as to how to retaliate (to Rāma's action), Paraśurāma proudly praised his Paraśu (axe) undermining the importance of (his) sacred thread (though he was a Brahmin).

38. Nobody dared touch the bow of Śiva out of fear of me, but you O Rāma, have broken it due to pride. Had you just stopped at fixing the bow-string, I would have tolerated, you being just a young boy. But I, the destroyer of the Kṣatriyas, cannot tolerate the breaking of the same.

39. Have not you heard that I had made the earth devoid of Kṣatriyas and given away (in charity) the earth without any deceit? Why do you, belonging to the royal lineage imitate me by (using) the word Rāma of my name Paraśurāma although I, the wielder of the axe, am a scion of a Brahmin family?

40. While the minister carried a seat in his hand, sage (Vasiṣṭha) water for drinking and washing the feet, the king (Daśaratha) with folded hands cardamom, cloves and betelnuts the people, looked on in perplexion saying: Give protection, give freedom from fear.

41. On hearing this, Rāma first bowed to Paraśurāma even before saying anything. Knowing well that he could conquer him but realizing that he did not deserve to be conquered, he (Rāma), with his nectar-like gentle smile started to speak, thus dousing the fire of anger which was consuming Paraśurāma's body as it were.

वन्द्योऽसि नो भृगुपतिवंशभूषण
नंनम्यते पुनरिति ते पदद्वयम्।
वीरोचितं यतितुमहं नहि क्षमो
रोषोद्धुरे परशुधरेऽपि भार्गवे ॥ 42 ॥

रामो भवान् परशुयुतोऽस्मि केवलो
मत्तोऽधिको द्विज ऋषिरर्पको जयी।
पादाश्रितः किमनुकरोतु किंकरो
दध्यात् प्रभां न पदमणिः-शिरोमणेः ॥ 43 ॥

प्रस्तावतो व्यवसितवत्सु राजसु
साध्यं मयाऽऽचरितमभाजि यद्धनुः।
दर्पस्तु स, प्रथमत एव चेष्ट्यते
कः शक्तिमान् क्रमिकपणं ह्युपेक्षते ॥ 44 ॥

गर्जन्नथो हरिरिव भार्गवोऽवदत्
त्वादृग् नमन् नमयति मां धनूमिव।
तुष्टोऽस्मि नेदृशनमनेन, मन्दितः,
सम्पूजितो दहन इवार्घ्यवारिणा ॥ 45 ॥

मत्वेति लक्ष्मण 'उचितं हि बाडवो
हात्माऽस्य यद् वचनरसैर्न शाम्यति'।
माधुर्यवद् बदरमिवाह निष्ठुरं
नंनन्ति लक्ष्मण इति रेणुकात्मज ॥ 46 ॥

42. O ornament of the family of Bhṛgu, you are worthy of obeisance by us. I bow profusely before your feet. I am not capable of attempting any heroic deed, as you, O Bhārgava, are very angry and are also wielding the axe.

43. I am only Rāma but you are Paraśurāma. You are therefore superior to me. You are not only a Brahmin but also a sage, a benefactor and victorious. I am a servant at your feet. How can I imitate you? The jewel on the feet can never attain the lustre (glory) of the jewel on the head.

44. The proposal was whichever king would break Śiva's bow (will marry Sītā). When (other) kings made efforts (but failed to fulfil this proposal) I did the right thing in breaking the bow which was easy to fix. The question of pride arises only if it was done prior to the proposal. No brave (capable) person would ignore the betting come to him in his turn.

45. Thereafter, roaring like a lion, Paraśurāma spoke: Persons like you bend me like a bow with your humility. I am not satisfied with this bending of yours. I am slowed down (in my anger) just as fire becomes weak when worshipped with water of oblation but does not get extinguished.

46. Lakṣmaṇa having realized that the Brāhmaṇa's (Paraśurāma's) mind cannot be pacified by Rāma's sweet words, as he is like Vāḍavāgni which cannot be pacified by water etc, spoke, using the words like the fruit of Jujube, which are soft from outside but hard inside: "O son of Reṇukā! I, Lakṣmaṇa, bow to you again and again."

राड्भिः समैर्धृतमपि तत् सृतं न तद्
मंमंसि यन्न धनुरमर्शि मद्भयात्।
सम्यग्-यशो-जनकसुताप्ति-संमुखे
त्यक्त्वा भवद्भयमखिलान् न्यलीयत ॥ 47 ॥

पक्षे गते त्वमुपगतो, न तद् धनू
रामाह्वये यदि ममताऽस्ति, गृह्यताम्।
क्रत्वादिकं, न तु धनुरादि भूसुरो
मंमन्यते बहु मनसीति विश्रुतम् ॥ 48 ॥

अज्ञं क्षमां नय शिशुमित्यृषीश्वरों
याचेऽभयं भवत इति क्षितीश्वरः।
चक्षुःसुधा द्विजपतितः स्रवन्तु त-
द्भ्रातेति तं प्रकुपितमन्वनेषत ॥ 49 ॥

तत्तद्वचांस्यवगणयन् स कोपभू-
रंसान्निजात् परशुमवाञ्चयत् करे।
रामस्तदा पुर उपसृत्य सादर-
मब्रूत, मां कथय निजापराधिनम् ॥ 50 ॥

मान्योऽसि भोः! पितुरपि के वयं पुन-
र्यद् वत्त्ययं तदतिकृपाबलेन वः।
भाषा शिशोर्लघुरपि सह्यतां गुरो,
वन्दारवे नहि किल कोऽपि कुप्यति ॥ 51 ॥

47. If you believe that the bow of Śiva was not even touched by the kings out of fear from you, it is not so because, all of them held it but could not move it even. In the face of attainment of good fame and winning Sītā your fear abandoned all of them and went into hiding.

48. It is fifteeen days the bow was broken and you have reached here now. The bow is no more of you. If you have the sense of ownership of the word Rāma in my brother's name you are welcome to take that. It is well known that a Brahmin, in his heart, has great(er) regard for performing sacrifices than in the bow and the like.

49. The best of the sages (Vasiṣṭha) requested Paraśurāma to forgive Lakṣmaṇa as he is only a boy, he being ignorant (not conversant with proper behaviour). The King (Daśaratha) said: I beg you for protection. His Rāma's brother (Bharata) implored that angry one (Paraśurāma) saying: "Let nectar-like glance flow from you the best of Brahmins!"

50. He (Paraśurāma), the abode of anger, ignored all these words and brought down the axe from his shoulder, and placed it in his hand. Then Rāma stepped upto him and said respectfully: "Please speak to me as I have done wrong to you."

51. You are respected even by our father. Who are we then? Whatever he (Lakṣmaṇa) says, says through your benign grace. O the honourable one, bear with even the frivolous talk of the youngster. Nobody gets angry with somebody who is offering obeisance.

पुष्टार्थया रघुवरभाषया मुनि-
रस्तंगतक्रुदहिरिवेष्टगाथया ।
कृच्छ्राद् वदन् 'पृथुकतयाऽऽम्बरीषतोऽ-
तः सोदरात् प्लवस' इति व्यमुक्त तम् ॥ 52 ॥

त्वष्टा स्ववर्धकमिव पर्शुमाहित-
मेकान्तयन् स ऋषिरुवाद राघवम् ।
वर्ण्येत किं गिरिशधनुर्ह्यनामि यद्
रामाधुना न्विदमजधन्व नम्यताम् ॥ 53 ॥

जाग्रन्महाजगरमिवाथ राघवो
धर्मप्रियः सपदि चकर्ष तद् धनुः ।
मन्दीभवन्महसमुवाच तं च, भो
ज्ञ प्रोच्यतां कथमनुयाम्यमोघताम् ॥ 54 ॥

इत्थं द्विजः श्रुतिविषयं नयन्नयं
तिग्मत्विषाऽग्निरिव कृशोऽमुनाऽवदत् ।
रामाऽमुना जहि मम लोकमर्जित-
मंशुद्युता रविरिव तेज ऐन्दवम् ॥ 55 ॥

वन्ध्ये तथा कृतवति तं विदन् विभुं
चोक्षं स्तुवन्नथ स मुनिः पदं ययौ ।
ब्रह्मर्षयो रघुवरमभ्यवर्धयन्
वीत्वा भयं भृगुपतिमन्वगादिव ॥ 56 ॥

52. On hearing Rāma's poetic words full of meaning, the snake of his anger was pacified just as a snake is pacified by *mantras*. You are jumping around being a child because of your brother Rāma who is from the family of Ambarīṣa. Speaking thus he left him (Lakṣmaṇa) with difficulty.

53. Just as a carpenter keeps away his tools similarly that sage (Paraśurāma) taking his Paraśu(axe) away spoke to Rāma taking him aside: You have bent the bow of Śiva, there is nothing great about that. "Now you bend this Viṣṇu's bow".

54. The righteous (scion of Raghu race Rāma) instantly pulled the bow (of Viṣṇu) which was like a mighty awakened python. This enfeebled Paraśurāma's lustre. So he (Rāma) said to him: "You are omnicient. Please tell me as to how I should follow the unfailingness of it."

55. On being addressed like this by Rāma Paraśurāma losing his lustre like fire by the sun, said: "Rāma! Destroy the heavenly worlds earned by me with this like the light of the sun's rays the lustre of the moon."

56. When, Rāma, the venerable, accomplished that, sage Paraśurāma recognised him to be omnipresent Viṣṇu and praising him in pleasant words worshipped him and went back to his abode. The Brahmarṣis praised Rāma. The fear, following Paraśurāma as it were, went away.

परशुरामे गते रामसंमानमाह–

रामं सुवैद्यमिव नाशितसंनिपातं
मोदान्निवारितमहाभयसंनिपातम्।
पित्रादयो गतगदा इव मानदृष्ट्याऽ-
पश्यंस्तथा सुमुनयस्त्वसमान-दृष्ट्या ॥ 57 ॥

रथ्यान् गजांश्च वर्णयति–

रथ्यो मनोरथमिवाक्षजवो रथं स्वं
मोदाद् वहन् सुपथि कैः पथिकैर्न दृष्टः।
दानी कलीभ्य इव घूर्णितदृग् द्विपश्चो-
रःपट्टघट्टितटणत्कृतिघोषिघण्टः ॥ 58 ॥

अश्वतरं वर्णयति–

सुश्लिष्टभीमनर-रात्रिचरी-हिडिम्बा-
मुक्तो घटोत्कच इवाश्वतरो धुरीणः।
खः सिद्धवर्णसमुदाय इव स्वयोनौ
सुभ्राजते स्म मिलितद्विरवाकृतिः सन् ॥ 59 ॥

उष्ट्रं वर्णयति–

मन्दीकृतद्विरसनां रसनां सनिम्बाऽऽ-
हारान्मुखोरुकुहरात् समदं विवृण्वन्।
यत्नाद् ययौ स्वयुवतीरिव मद्यपाताऽऽ-
शाः पार्श्वसंमुखगता मय ईक्षमाणः ॥ 60 ॥

Honour bestowed on Rāma after Paraśurāma's departure:

57. Just as a good doctor cures the fever (caused by the derangement of the three humours of the body) in the same way Rāma, removed the great fear (caused by Paraśurāma) and was looked at respectfully by his father Daśaratha in delight as if they had been cured of a disease. The good sages looked upon him (Rāma) in a special manner (knowing him to be Viṣṇu).

Description of chariots and elephants:

58. The horses driving their chariots happily on their path like the sense-organs driving the desires, were seen by all the travellers. The elephants, with the rut flowing and eyes reeling due to the rut were going ringing the bells hanging on their chests like donors of Kali age proclaiming their charity loudly.

Description of the mules:

59. Just as Ghaṭotkaca was born of the marriage between the well-embraced man Bhīma and the demoness Hiḍimbā, similarly the mules, in their species born of mare and donkey, are looking fine like the combination of two letters *r* and *v* making the letter *kh*.

Description of the camel:

60. The camel lolling out its tongue putting to shame the tongue of the serpent, the big cavity of its mouth munching margo (neem) looking towards both the directions moved on under the direction of its rider just as a drunk man, under the impact of intoxication looks on the women on both the sides and in front.

मार्गीयं वृक्षकृतं संमानमाह–

नम्र एव पथि पादपो मुमो-
चैच्छिकं कुसुमवर्षणं प्रभौ।
छत्त्रचामरविधी च दर्शयन्
पित्सतां कलरवैर्जयं जगौ ॥ 61 ॥

अथ भूमिकृतं संमानमाह–

तुष्टितो दुहितृकान्तमेक्ष्य भू
राघवं स्थलसरोजलोचनैः।
देवमार्चदुपपुष्पकेसरैः
शाद्वलैः सदधिलाजदूर्विका ॥ 62 ॥

अयोध्यापौराणामभ्युद्गमनमाह–

रामं पुरीपरिसरे नमितेशचाप-
ज्यं ध्वस्तरक्षसमुदूढविदेहकन्यम्।
रामा नरोऽभ्युदयिता दयितावलोकं
मोदादनन्यरुचिदृष्टि समालुलोकन् ॥ 63 ॥

पुरी-प्रवेशमाह–

मन्दस्मितामृतरसैरधिनोज्जनं स
हारी चकोरमिव संप्रति रामचन्द्रः।
बद्धोरुवान्दनिकमाल उदक्तलाजै-
लः सत्पथोऽह्वदिव तं पुरगोपुरस्य ॥ 64 ॥

इति श्रीकविराजाशुकविश्रीनित्यानन्दशास्त्रिरचिते
रामाङ्के श्रीरामचरिताब्धिरत्ने महाकाव्ये श्रीनामा
पञ्चमः सर्गः समाप्तः ॥5॥

The respect shown by the trees on the way:

61. On the way the trees bending and showering flowers on Rāma of their own volition, were fanning him like a chowrie and providing him shade like an umbralla by their branches, and were singing the song of victory under the pretext of chirping of birds.

The respect shown by the earth:

62. The earth satisfied on seeing lovingly her son-in-law, Lord Rāma, with her eyes in the form of lotuses grown on the earth worshipped him with flowers, saffron and greenery treating them as curd, rice and *dūrvā* grass respectively.

Welcome by the residents of Ayodhyā:

63. The resident men and women of Ayodhyā assembled together at the outskirts of the city to see handsome Rāma who had bent the string of the bow of Śiva, who had vanquished the demons and who had married the daughter of king of Videha, with absolute concentration, and the feeling of full joy.

Entering the city:

64. At that time charming Rāmacandra delighted the residents who were like *cakora* bird, with the nectar of his gentle smile. Excellent paths of the city portal were calling him out as it were with big welcome garlands hung and the fried rice and cardamom etc. strewn on it.

With this concludes the Fifth Canto of *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Śrī.

अथ षष्ठः सर्गः

द्वाभ्यां वधूवरप्रवेशमाह–

पार्थिवस्य गृहमाप स पश्चा-
दुत्सवार्चितसुरः सवधूकः।
केलिकौतुककलाकुशलानां
चारुगानविधिना वनितानाम्॥ 1॥

स्यन्दित-स्मितसुधं शशिनं वाऽऽ-
रात्रिकेण विधिनाऽऽर्च्य सभार्यम्।
ज्यायसी तमलमैक्षत माता
यत्नः कृतनतिं च ननाथे॥ 2॥

चतुर्भिर्वैवाहिकोत्तरोत्सवमाह–

न्याप लोक इह गान-सुनाट्यैः
संस्तुतैर्वररसैश्च सुमाल्यैः।
दत्त-भोजनरसैः श्रुतिजा-ऽऽक्ष-
त्वाच-नास-रसनोत्थ-सुखानि॥ 3॥

पुष्कलं विपद आपदरङ्कोऽ-
नःसमूढ-परमोदकजातम्।
पुष्क[1]रं विपद आप दरं को
नः! स मूढ-पर-मोद-क-जातम्॥ 4॥

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1. "यमकादौ भवेदैक्यं ववोर्डलो रलोस्तथा।" इत्युक्तनयात् 'पुष्कलं पुष्करम्' अत्र न यमकत्वहानिः।

CANTO VI

Description of the entry of the bride and the bridegroom:

1. After that Rāma, along with his bride (Sītā) entered the king's palace where he worshipped the family deities in festivities marked by the women singing sweetly in proper manner.

2. The mother (Kausalyā) spreading the nectar of her smile like the moon, worshipping Rāma with Sītā by waving a light in proper manner, looked at him to her heart's content. Both Rāma and Sītā paid obeisance to her and she (Kausalyā) blessed them fully.

The festivities pertaining to the occasion of marriage are described in the flowing four verses:

3. The people of Ayodhyā experimented the pleasure of satisfying all the five sense organs, viz., ears, eyes, skin, nose and tongue by experiencing joys of singing, enactment of plays, application of saffron, the garlands and the tasty food.

4. Those who were lame and were very poor, to them also heaps of sweet-meats of very high quality were made available through carts. There was none at that time who had fear of problem, of the form a lotus arising from water-like joy of foolish persons and enemies which could delight the enemies.

निष्ठितेन विधिना जनिता ये
वर्धिताश्च सह राजसुतेन।
तत्सहोपयमिता अशुभंस्ते
यान्ति धन्यपदवीं सह धन्यैः ॥ 5 ॥

मास इत्यकलि दंपतिभिस्तैः
सङ्घवासरमपि क्षणवत् तत्।
तन्निवेदनमिवाप्य च पूषा
तोषलम्बितकरो न्वससान्त्वत् ॥ 6 ॥

संध्यां वर्णयति–

भज्यमानसमकामि-वि-योगा
रञ्जितेव रविणा तरुराजी।
तंतनीत्यरुणभां स्म च संध्या
भज्यमानसमकामिवियोगा ॥ 7 ॥

रक्षितांशुरपि वा मलिनेन
ताप्यते समययोगमवाप्य।
ग्रस्यमानमभितस्तिमिरेणौ-
जः समाप्तिमगमद्धि खरांशोः ॥ 8 ॥

स व्यराजदुडुराजसमाजः
काल इन्दुरघुपत्युदयेन।
मङ्क्षु यः खरमहोभृगुरत्नाद्
मन्दमन्दगतकान्ति निलिल्ये ॥ 9 ॥

5. Those who were born with and grew up with the princes by good fortune shone getting married along with him. In association with the blessed the people also get blessed.

(The poet here describes the love of the couples mentioned above and not of this tutelary deity (Rāma) keeping in mind the norm of a Mahākāvya).

6. The newly weds counted each moment spent with their beloveds to be one month. As if at their request the sun gave them solace by happily withdrawing back his long (hands) rays (i.e. the sun had set).

Description of twilight:

7. The row of trees on which the birds who also had the same desire, was looking red due to the rays of the (twilight) sun falling on it. The twilight spreading the golden (lit. ruddy) splendour withheld the separation of each loving couple.

8. Sometimes under the influence of Time even that whose light is well-protected comes under torment when in contact with a dirty thing. Being eclipsed all over by darkness the light of the sun was just over.

9. In time the group of kings like the group of stars shone with the rise of the moon, the group that would hide itself hurriedly with the lustre diminishing slowly from the sun, the jewel of the Bhṛgu race (Paraśurāma)

नम्रितेन्दुरपि का न मुखेनाऽ-
वाप्तशुच्युदयमानमदिन्दुम्।
यैच्छदीप्सितसुखं, सति काले
वश्यतां शकटिरेत्युडुपस्य ॥ 10 ॥

अथ संभोगं वर्णयति–

राज्यमात्मभुवि शासति काम-
मत्यजत् सपदि का नहि मानम्?।
पादपद्मपतनं तु पतीनां
दाम्भिकच्छलमिव ह्युपचारः ॥ 11 ॥

वुङ्गिताऽपि सहजत्रपया या
पत्युरन्तिकमनायि सखीभिः।
स्पृष्टमात्रगृहदेहलिका सा
शन्नपत् सपदि काऽपि निवृत्ता ॥ 12 ॥

नन्दिनी-परिजन-स्वजनैश्चाऽऽ-
दिष्टसत्कुलवधूचितशिक्षा।
ग्राहितावसतिरादृतवन्तं
मेति साऽऽह धवमाश्विव रम्भा ॥ 13 ॥

कल्पितस्वपन-शान्तदृगन्या
रोद्धुमाज्ञपितमप्यनभीष्टम्।
राज्यवत् प्रददे नवचुम्बं
यं पुराऽऽप दयितो न सयत्नः ॥ 14 ॥

10. Who is the woman who with her face at one time vanquishes the rising bright moon and at another time bows to her (the moon) for the sake of her beloved's happiness just as a cart sometimes is under the control of the boat and at another time carries the boat.

11. While Kāmadeva, the god of love is reigning supreme which woman would not forsake her pride immediately. Falling at the lotus feet of their beloveds by the husbands is merely a deceitful pretext (to destroy the pride of their wives).

Portrait of a newly married shy bride:

12. The new bride brought to her beloved by her friends who forced her to leave her natural shyness, came back immediately with faltering feet having merely touched the threshold of the bedchambers.

13. The new bride instructed by her sister-in-law, her other in-laws and by her own family as to how the new bride of a good family should conduct herself was made to enter the chamber but when her husband showed respect by addressing her as 'Rambhā' she quickly said 'No'.

14. Yet another bride from whom her husband could not get a fresh kiss even after making an effort [and] had her eyes closed due to an imagined sleep not wanting (to be kissed) though aroused; herself gave a fresh kiss to her beloved (husband) like a kingdom.

रामणीयकरसेन हि रन्तु-
माह्वयन्त्यथ वरं स्पृश मेति।
गर्भितं सदुभयार्थपदेन
मत्तदृक् चिरमचुम्बि वदन्ती ॥ 15 ॥

नर्मकीलमपरा त्वधरोष्ठं
काङ्क्षयन्तमथ तत्क्षतकारम्।
क्षत्त्र आः क्षतकृदित्यललज्जद्
या ततः प्रथममेव ललज्जे ॥ 16 ॥

गत्वरः प्रमदिकाननतः प्राक्
तेजसाऽऽर्ध्य कुचकुम्भिककुम्भम्।
तुन्दकूप्युपरि चापि सतृष्णो
भव्यमाप वसनं प्रियसिंहः ॥ 17 ॥

ननु सीतारामयोरालिङ्गनं कथं न वर्णितमित्यत आह–

रश्मिवन्तमिव राममुपेता
तेजउद्गतिरराजत सीता।
श्रीरिवास्ति हि ययोर्जगतीयं
मान्यमेतदुपगूढकथा तत् ॥ 18 ॥

भङ्ग्यन्तरेण सीतारामयोः प्रेमाणं वर्णयति–

सत्यसौ हृदयमस्य सुधामा
त्यक्तभिन्नदयिताश्रयभावात्।
सत्यसौहृदयमस्य सुधामाऽ-
न्धोर्मिवद् हृदि सतोऽकृत भर्तुः ॥ 19 ॥

15. Desirous of treading the path of pleasure, the bride addresses her beloved saying with intoxicated eyes the words capable of double meaning: *spṛśa mā,* do not touch me and touch me. Thus speaking she was profusely kissed by her husband.

16. Another bride whose husband desired to kiss her lips and then injured the lips, also shamed him saying that a protector now has become the hurter. But before that she herself felt ashamed.

17. Just as a lion even after having pierced the forehead of an elephant by its strength, being thirsty still, feels the need of a water reservoir, similarly a lover moving from the face of his bride and not feeling satisfied even after having pressed her breasts, with the thirst of desire for the cavity of her navel reached the beautiful garment [below it].

The reason why Sītā and Rāma's embrace is not described:

18. Sītā is resplendent being internally with Rāma as the light is with the sun. This world is the beauty emanating from both. Hence to describe their embrace is just foolishness.

In a different style is described the love of Sītā and Rāma:

19. Just as a blind person, not finding any support outside, takes resort to the innermost divinity is his heart, so had Sītā of good physique on exercising good effect found her permanent abode within Rāma's heart as Rāma had not taken to any other woman and his heart was the beautiful abode for her as he had true love for her.

सीतारामयोर्नवसङ्गप्रमोदमाह–

जिष्णुशच्युपमयोर्नवसङ्गै-
तेन्द्रियार्थसुखयोर्हृदि यूनोः ।
रिक्तसागर इवामृतपूरो
यः प्रमोद उदगाद्, न स वर्ण्यः ॥ 20 ॥

रामस्य निद्राधीनतां वर्णयति–

राममेक्ष्य सकलत्रमयाताऽऽ-
मन्त्र्य जृम्भ-सहचारिततन्द्र्या ।
स्तुत्यमादिदयिताऽह्वत निद्रा
पुण्यवन्तमनुरज्यति सर्वः ॥ 21 ॥

प्रभातं वर्णयति–

नष्टमन्तकभियेव निशाटै
राम उत्थितवतीष्टमुहूर्ते ।
लक्ष्यते स्म विधुरे विधुरेको
यद् बभौ जनकजामुखचन्द्रः ॥ 22 ॥

नाद्यते स्म सुरसद्मसु शङ्खो
गद्यते स्म बटुभिः श्रुतिपाठः ।
रम्यते स्म सह चक्रविहङ्गैः
स्यन्दते स्म सुरभिस्तनधारा ॥ 23 ॥

अथ कदापि दशरथस्य सभाप्रवेशं प्रस्तुवन्नग्रिमां कथामारभते–

जगामेति वेलोदितेऽर्के कदापि
नरेशः सभामैत् खला यां तु नार्हन् ।
स्यति प्रेक्ष्य यस्तस्य पक्षीशितुः किं
चतुःशालके स्याद् भुजङ्गप्रयातम्? ॥ 24 ॥

The description of the bliss emanating from the new union of Rāma and Sītā:

20. The joy that arose in Rāma and Sītā with new union which was like the union of Indra and Śacī or of young men and women who experience the happiness of sense pleasures was beyond description. It was like the filling of empty ocean with flow of nectar.

Description of Rāma coming under the influence of sleep:

21. Seeing Rāma, the worshipful one, the protector of the universe, with his wife (Sītā), Nidrā, the beloved of the Ādipuruṣa did not come herself. She first incited Tandrā, accompanied with yawning (Jṛmbhā). Everybody loves the virtuous.

Description of dawn:

22. When Rāma woke up at the early part of the day all nightly creatures, out of fear of death, ran away. Only the moon was left who also lost her lustre because of the beauty of Sītā's moon-like face.

23. The conch shells were blowing in the temples. Young students were reciting the Vedas. The pair of ruddy geese was dallying together. The milk of the cows was pouring forth.

With Daśaratha's entry into the council hall (royal court) the story is carried forward:

24. The time passed in this way. One day, as the sun came up, King Daśaratha entered the council hall where the wicked did not deserve an entry. One who destroys a serpent by its very sign in the square of four buildings, with that Garuḍa can the serpents enter?

तत्र प्रणत्या सुखपृच्छयेक्षया
त्राता नृणामादृत नॄन् यथोचितम्।
गम्भीरतां व्यङ्क्तुमिवाथ तादृशं
मन्विन्द्रवंशार्हमिदं वचोऽब्रवीत् ॥ 25 ॥

द्वाभ्यां राजा स्वकीयं वृद्धत्वं वर्णयति–

नम्रं वपुर्गुरुनतिव्यसनादिवेद-
मेयन्ति राजबलयोऽर्धविपर्ययाच्च।
कालस्य कर्णनिकटे वदतः 'कुरु द्रा-'
ग्रोचिष्णुदन्तकिरणाः सितरोमरोहाः ॥ 26 ॥

दन्ता विवेके सति 'दन्तविप्राऽ-
ण्डजा द्विजा' इत्युपघुष्टकोशान्।
कान् स्मारयन्तीह न मादृशान् नॄन्
प्रत्तं सुबन्ते स्वमदन्तभावम् ॥ 27 ॥

अतो वक्तव्यमाशयं प्रकटयति–

विन्यस्य राघव इतो निजराज्यभारं
वेदार्थवेदिनि विशिश्रमिषामि वृद्धः।
शक्त्या विधेर्हि विकलो द्युमणौ तमिस्र-
हर्तव्यतामुषसि मुञ्चति पूर्णचन्द्रः ॥ 28 ॥

25. King Daśaratha duly paid respect (to everybody) by paying obeisance [to elders], by asking about the welfare (of the ministers) and by just a glance at the assembled people. Then he, the Indra among the family of Vaivasvata Manu in order to give expression to his seriousness spoke words worthy of his family in serious tone.

Description of his old age by the king in two verses:

26. This body is bending by habit as it were by bowing before the elders. The taxes from the states are coming in full amount but due to old age the body is deteriorated. Grey hair near the ears are looking like the bright teeth of death as if saying 'O king make haste'

27. Which men like me who have it from the lexicons that 'teeth, Brahmins and the birds are twice-born' (i.e. they reappear after they are dead (or broken), do the teeth at the dawn of perceptive knowledge not remind that the tooth does not appear again just as in grammar *danta* becomes *adanta* in the chapter of Subanta. Who knows better than me that my teeth gone are not going to come back?

In the following verse is explained what is meant by this statement:

28. Being old now, I want to pass on the burden of my kingdom to Rāma who is well versed in the Vedas, as I want to rest. Just as the full moon on seeing by law of nature her capacity to remove darkness is deteriorating at dawn, she passes the task of removing the darkness to the sun.

अथैकादशभिर्वशिष्ठकृतं रामगुणानुवादमाह—

प्रमिताक्षरामथ मुनिः स गिरं
विशदां जगाद रदरुग्-विशदाम् ।
श्यति रामचन्द्र इह तापमपि
तुलयन्नपि प्रतपनं तपनम् ॥ 29 ॥

मत्वा मुखामृतकरामृतवैरि केऽन्ये
हालाविषं विभविनस्तरुणास्त्यजन्तः ।
रक्षन्ति धर्ममसुहृन्मृगनाशकर्म-
ण्यंहांसि किन्तु मृगयूपमिता भजन्ते ॥ 30 ॥

रामं समुद्रमिव सिन्धुगणो गुणौघो
मोदादलब्धशरणः शरणं प्रपन्नः ।
राजः परे यमुपजीव्य घना इवैते
जीवन्ति जीव-सुखजीवन-जीवनाप्ताः ॥ 31 ॥

वर्षोन्मुखाब्दमिव नृननुरञ्जयन्तं
लोला दृशोऽसितरुचा मुहुरञ्जयन्तम् ।
चक्षुष्यमुं कलयतां हि सदैव जातै-
नःकर्म लीयत उपस्थित-दैवजातैः ॥ 32 ॥

विद्रावयत्यरिगणान् ह्वयति स्वपक्षान्
रामस्य केवलमहो युधि सिंहनादः ।
धंधंधमत्कृतिपरो हि जयानकस्य
रावो धिनोति सुहृदोऽसुहृदो दुनोति ॥ 33 ॥

In the following eleven verses Vasiṣṭha extols the qualities of Rāma:

29. Then Vasiṣṭha spoke authentic words in pure speech illumined by his bright teeth. Although he is radiant like the sun who emits the heat, yet Rāma like the moon removes the sorrows of this world.

30. Who others among the prosperous youth forsaking the poison-like liquor which is the enemy of nectar [in the form of the sweet speech which emanates from] the moon-like face uphold Dharma in their act of destroying the deer in the form of enemies? Those however who are hunters only, attain sin.

31. Just as rivers, not finding any other resort, take resort in the ocean happily, similarly the abundant merits take resort in Rāma happily. Just as the clouds take water from the ocean to give life to the beings in the same way, other kings give life to their subjects taking strength from Rāma's qualities to provide livelihood to them.

32. Just as people look longingly to the cloud which gives rain similarly Rāma, with his dark complexion (provides happiness) to the eyes of all the people. By merely looking at Rāma whose eyes are endowed with collyrium, the sins (of people) which are due to fate, are destroyed.

33. A mere roar, like that of a lion, by Rāma, in the battlefield makes his enemies run and invites his allies. When the victory drums are vibrant with sounds then it crushes the spirit of the enemies and provides joy to friends.

क्षत्त्रस्य धर्ममनुसृत्य कुमारभावे
　　संपाद्यमानमखविघ्नविधानहेतून् ।
हत्वा निशाचरगणान् धृतकौशिकाज्ञं
　　त्वामेष धन्यतममप्रथयत् पृथिव्याम् ॥ 34 ॥

शक्तोऽनुकूलयितुमेव महिष्यवाप्त-
　　रम्योद्भवोऽपि जननीः समभक्ति तिस्रः ।
भङ्गं नयन् किल तमांसि समानताभा-
　　गंशुर्भजेत् त्रिजगतीर्दिविजोऽपि सूर्यः ॥ 35 ॥

दर्दृश्यते युवतिभिर्यदपि स्वकान्त-
　　दर्शं, स तास्तु भगिनीयति भक्तभार्यः ।
शश्यत्र कैरवततीः प्रियबन्धु-रीत्या
　　हर्षं नयत्यपहृतक्षणदाऽन्धवस्त्रः ॥ 36 ॥

सुभ्रातरोऽपि भरतप्रमुखाः श्रयन्ति
　　तीक्ष्णात् स्वकीयनियमात् तममी समास्याः ।
णं ठादिका इव परं सविशेषकास्यं
　　चाप्याकृतिं किल समान्तरयत्नवर्गाः ॥ 37 ॥

यस्तां न मुञ्चति च यं नहि धर्मसंधाऽऽ-
　　गस्तीं यथा दिशमगस्त्यमुनिश्च तं सा ।
त्यज्येत तेन न वधूर्न तया स नून-
　　ञ्चक्षेऽहमेव न, परं त्वमपीत्यशङ्कम् ॥ 38 ॥

34. This Rāma even at a young age fulfilling the duty of a Kṣatriya following the command of Viśvāmitra, destroyed the demons who were the cause of creating obstructions in the performance of *yajñas*, made you (i.e.Daśaratha) and the earth most blessed.

35. Rāma even though born from queen Kausalyā is capable of having same devotion for all the three mothers, just as the sun though born in heaven by removing the darkness with the rays distributed equally serves the three worlds.

36. Although Rāma is very much looked upon as a beloved by the young ladies, he who is devoted to his wife Sītā, looks upon them as his sisters just as the moon (behaves as a lover) towards the night by removing her clothes of darkness yet delights the row of lotus flowers treating them like a loving friend.

37. Just as the letters *tha, da,* and *dha* which are uttered from the same place i.e *mūrdhā*, the top of the palate with the same internal effort and are, all of them, of the form of a bow take support from *na* (which is supported from the head and the nose) in the same way Bharata, Lakṣmaṇa and Śatrughna of similar appearance, position and ideas resort to him (Rāma) by hard routine of service who looks like a bow and is adorned with a forehead mark.

38. Rāma never forsakes moral boundary and moral boundary also does not leave Rāma just as the southern direction does not leave sage Agastya and sage Agastya also does not leave the southern direction. Therefore Rāma never leaves Sītā nor Sītā leaves Rāma (both are inseparable). Not only I proclaim this truth you also say it fearlessly (without hesitation).

अतः स्वस्य सभापतेर्मन्तव्यमाशयमाह–

अर्थं चिकीर्षति स, नो तु धनायतीहाऽ-
गस्त्योऽब्धिमाचुलुकयत्, किमुदन्यति स्म? ।
त्यक्त्वा चिरं नृप विदांकुरु विद्धि कार्यं
भ्राजिष्णुवंशमणये दिश यौवराज्यम् ॥ 39 ॥

सभ्यानां यौवराज्यसंभारत्वरादर्शनेन सर्गमुपसंहरति–

तदुक्तमभ्राम्बु कृषीवला इवाऽ-
रं प्राप्य हृष्टाः परिषद्वलाः परम् ।
तद्-यौवराज्यार्थमुपात्तशिष्टयोऽ-
थावाप्तराज्या इव ते त्वरामधुः ॥ 40 ॥

इति श्रीकविराजाशुकविना श्रीनित्यानन्दशास्त्रिणा विरचिते
रामाङ्के श्रीरामचरिताब्धिरत्ने महाकाव्ये रम्भानामा
षष्ठः सर्गः समाप्तः ॥6॥

39. Rāma is eager to perform his duties not for the greed for wealth just as sage Agastya drank up the ocean not because of his thirst. O king, without delay, you take note of what you have to do. You give the status of Heir Apparent to illustroious Rāma, the gem of the family.

Ending the Canto with the courtiers watching the arrangements for the ceremony of anointing (Rāma as) Heir Apparent:

40. Just as the farmers feel very happy on getting the rain-water in the same way the courtiers on hearing the words of Vasiṣṭha felt extremely delighted. Those who were ordered to prepare for the ceremony of giving the rank of Heir Apparent to Rāma, felt as if they had got the kingdom and made haste.

With this concludes the Sixth Canto of the Mahākāvya *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Rambhā

अथ सप्तमः सर्गः

द्वाभ्यां पुरपथं वर्णयति–

अक्षतशोभो नगरपथो द्रा-
गस्तरजस्कः स्फुरदभिषेकः।
त्यक्ततमस्को मुनिरिव रेजे
वन्दनमालाकलितपदश्रीः ॥ 1 ॥

चक्षुष्पातान् दिव इव रोद्धुं
नाच्छन्नोऽध्वाऽजनि न वितानैः।
चैत्यस्थानामिह दिविजानां
वर्षन्त्यासीदमृतरसं दृक् ॥ 2 ॥

पुरपथस्य वितानाच्छन्नत्वे पुनः कथं देवानां यौवराज्योत्सव-ज्ञानम्? इत्यत आह–

जग्ध्वा हव्यान्यपि हुतभुग् द्रा-
ग्राज्ञे वृत्तं स्वरदित धूमैः।
हैन्द्रं चेतो व्यथितममुष्मा-
द्रंरन्ति स्माऽमरविपिने यत् ॥ 3 ॥

शक्रो ब्राह्मीं कृतनतिरूचे
रामं प्रव्राजय सुर-सिद्ध्यै।
सत्स्वार्थाय स्त्रियमपि देवा
नंनम्यन्तेऽन्यहितमुपेक्ष्य ॥ 4 ॥

CANTO VII

In the following two verses the main road of the city is described:

1. The principal road is looking graceful strewn with whole grains, without any dust as it is sprinkled with water, is well lighted, decorated with auspicious garlands of flowers and hence is like a sage whose beauty is unlimited, who is devoid of *rajoguṇa*, is pure in body by bathing, is devoid of darkness because he is endowed with the light of knowledge and has rows of devotees like garlands at his feet.

2. Not that the roads of the city were covered overhead with awnings to obstruct the sights of (the gods) in the heaven from falling on the city. The sight showered on the earth the nectar of gods stationed in the temples.

How could the gods come to know of the festivities of proclaiming the Heir Apparent even when the roads were covered with awnings is explained hereby:

3. Agni having eaten the oblations (offered to it) instantly informed King Indra in heaven about the event (this ceremony) through the smoke. From this alas! Indra's mind got saddened. He was too much attached to the celestial garden (Nandana).

4. Indra, having paid his obeisance spoke to Sarasvatī: Please do something to send Rāma to forest to accomplish the celestial undertaking (interests). It is

सरस्वती सुरसिद्ध्यै कीदृशमुपायं चकारेत्यत आह–

खड्गीचक्रे कुसुममयीं प्रा-
गंहोबुद्ध्या भरतजनन्याः।
चर्यां दशरथहृद्दलिकृते गीः
पश्चाच्छाणीचकार चेटीम् ॥ 5 ॥

रक्ताचार्येव हि भरताऽम्बां
मन्त्रं सैवं दृढमशिशिक्षत्।
प्रीताऽप्यद्वेड् नियतिरिवैषा
तस्मात् पश्चात् प्रियमपि येन ॥ 6 ॥

तूष्णीका सा क्रुधमभिनीयै-
णीदृक् कान्तं स्मरशरविद्धम्।
चापसमभ्रू-धृतदृगिषुभ्यां
क्षय्यं क्षत्वाऽवददनुनीता ॥ 7 ॥

यन्न्यास्येऽहं, रणेऽददा यौ
सास्मरीषि तौ वरौ नु राजन्?।
यच्छ त्वं तावुताऽऽत्मदेहौ
कौमुदीव तेऽचलाऽस्तु कीर्त्तिः ॥ 8 ॥

वरमुखि! तत् किं, वरयुगमन्यत्
सत्यं दद्यामिति नृप ऊचे।
तनुभूवशिनां जघनयुगं च
स्तनयुगमधिकं, किमिह वरयुगम् ॥ 9 ॥

true that the gods for their own good selfish ends bow even to women again and again ignoring the well-being of others.

What steps Sarasvatī took for the success of the gods is described:

5. Sarasvatī, first turned the flower-like behaviour of Kaikeyī for the heart-like bee of king Daśaratha into a (sharp) sword by introducing sinful thoughts. Later she made the maid Mantharā the whetstone.

6. Like a loving teacher, Mantharā taught the mother of Bharata (Kaikeyī) the lesson so thoroughly that Kaikeyī though loving by nature, later showed hostility towards her husband like fate.

7. Kaikeyī feigned her anger keeping silent. Doe-eyed Kaikeyī pierced her husband with arrows of Cupid. Then speaking sweet words, having hurt him who was easily hurt with arrows of her two eyes placed on bow-like eyebrows said when brought round (with sweet words and the like).

8. Do you remember, O king those two boons that you gave me in the battlefield and which I had kept with you as deposit. Give me those two boons or you control your mind and body. May your fame be eternal like the moonlight.

9. The king said, 'O beautiful one what are those two boons? True it is that I will give you other two boons. For those who are smitten (lit. under the control of) Cupid your two breasts and your two thighs are more important. What are the two boons [before them]?

स्यदः कूलमुद्रुज इव नद्या
राज्ञ्या पतितुद्र् वच उदगालि।
मध्येऽरण्यं चतुर्दशाब्दान्
स्यतु रामोऽस्तु च नृप इह भरतः ॥ 10 ॥

वक्रगतिकयाऽहिवनितयेव
नेत्राम्बु जहत् तयेति दष्टः।
वनं स्मरन् हृदि, न सरुचि राज्यं
न रपति स्म हा नरपतिरीषत् ॥ 11 ॥

चक्षुरुन्मिषन् स तामथोचे
रैस्वर्ण-भूरि-बहुमणिरत्नम्।
सममखिलं त्वं गृहिणि गृहाणाऽ-
हहाऽमुं च हर गहनवनगमम् ॥ 12 ॥

ऋक्थमिदं मे सुते सति नृपे
षड्रसमन्तः सति हि सुभोज्ये।
योषा कुलजा पटुरथ गुरुतोऽ-
भ्यासमिता सेत्यवेत्य नोचे ॥ 13 ॥

गर्हां लप्स्ये, न हा धिगर्हां
मन्मथवशगो विनश्यतीति।
सर्वं रघुवर-विरह-पिशाचाऽऽ-
वेशाद् विमृशन् नृपतिरमूर्च्छत् ॥ 14 ॥

वधूस्तु तस्याह्वयदिह रामं
धारिताञ्जलिं तथाह वृत्तम्।
याथार्थ्यमवेत्य स समुदूचे
सुसुतः स हि योऽनुचरति पितरौ ॥ 15 ॥

10. Like the torrent of the river, which breaks the bank, the queen spoke the words, which were hurtful to the king. Let Rāma live in the forest for fourteen years and let Bharata be king here [in this kingdom].

11. King Daśaratha bitten by Kaikeyī like a female serpent which crawls in a crooked way, started shedding tears remembering in his heart about (Rāma's stay in) the forest and not about the kingdom to be given to Bharata for which he had liking just as the person bitten by serpent thinks of the water and not of ghee. He only uttered the word Hā! And could not say a word [beyond that].

12. Then, the king said to her with his eyes closed, 'My wife, please take all this; gold, money and the best of jewels; in one stroke but give up insistence on the exile in the terrible forest [sending Rāma to forest].

13. Having asked for the kingdom for your son Bharata all this wealth also belongs to me. In good food six types of taste present themselves. A woman is clever by her very nature, more so, if she is of a very high lineage, more so still, if she is trained by a teacher [Mantharā]. Knowing this she did not say anything.

14. Alas! I will only court censure, not praise. He who is under the influence of Cupid comes to naught. Thinking of all this under the demon of the separation from Rāma the king lost consciousness.

15. His wife Kaikeyī summoned Rāma there and related to him who stood with folded hands, the whole incident. On knowing the truth, he spoke happily, "He who follows his parents is indeed a good son".

रक्षिष्यंति मां वनेऽपि पित्रो-
　　रयमेवाज्ञाऽनुसरणकवचः ।
क्षत्र-सुतोऽहं क्षतान्न भीरुः,
　　साम्प्रतमेमीयता न शोच्यम् ॥ 16 ॥

सम्बोध्य पितरमिति निजजननी
　　तेन विनम्याऽनुमतिमयाचि ।
षाण्मातुरमिव शिवाऽन्वशात् त-
　　म्प्रस्नुतदृक्कुच-सुवाक् क्रमात् सा ॥ 17 ॥

तिग्मं विष[1] मिव वनगमवृत्तं
　　शुक् तथाऽऽनशे पुरे प्रतिगृहम् ।
श्रावक-वाचक-कथा वराकी
　　वरा कीर्तिरपि सुमातुरनशत् ॥ 18 ॥

सहगमनाय सीतायाः प्रार्थनमाह–

राममनिच्छन्तमपि हि सीताऽ-
　　क्षम्यभावि-पतिवियोगभीता ।
सारमवोचत् सनति विनीता
　　नांऽशतोऽपि तनुधृतिरसुवीता ॥ 19 ॥

लक्ष्मणस्य प्रार्थनमाह–

तदनु लक्ष्मणोऽञ्जलिधर ऊचे
　　दासमृते किं प्रभोः प्रभुत्वम्? ।
वधू-बान्धवौ विपदि हि बोध्यौ,
　　नेदीयांसः शुभे तु सर्वे ॥ 20 ॥

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1. विपपदं सर्गनामोपलक्षणम् ।

16. This following of my parents' command itself will be my armour of protection even in the forest. I am the son of a Kṣatriya and I am not afraid of dangers. I will just now depart for forest. There is no need to feel sad just for this much.

17. Having consoled his father, Rāma with bowed head asked the permission of his mother Kausalyā who like the mother of Kārtikeya instructed him in the order: first tears (of sorrow appeared in her eyes), then milk (started) flowing from her breast and then she showered auspicious words of blessings.

18. The news of Rāma's departure for forest spread like deadly poison in every house of Ayodhyā city. Those who related the incident and those who heard it all felt sad. Kaikeyī's fame of being a good mother was destroyed.

Sītā's request to accompany Rāma:

19. Sītā, afraid of the unbearable separation from her husband, with folded hands pithily spoke to Rāma who was not in favour of her accompanying him, modestly, "Bereft of life-breath even a particle of my body will not survive".

Lakṣmaṇa's request:

20. After that with folded hands Lakṣmaṇa said, 'Lord's greatness is nothing without his servant. It is only in adversity that a wife and beloved relatives can be assessed. In prosperity everybody stays with you.

रामस्यानुमतिमाह–

प्रसन्नचित्तः प्रसन्नचित्तौ
तितिक्षुहृदयस्तितिक्षुहृदयौ।
ज्ञात्वा श्यामा-बुधौ निदिदिशेऽ-
तश्चलितुं तौ स रामचन्द्रः ॥ 21 ॥

अथ करुणरसमुद्भावयन् वनप्रस्थानप्रसङ्गं वर्णयति–

चलितुमनसमथ नरोऽश्रुनीरै
राममसिञ्चन्, न तीर्थनीरैः।
मेघ इव तमो दधे स कृष्णै-
णचर्म, तडितं न पीतवेशम् ॥ 22 ॥

वन्याक्रन्दं, न वन्दमकृता-
धः पेतुर्नाऽक्षतास्तु, वनिताः।
संताडयति स्म चाङ्गमङ्गं
यथायथं, नो जनो मृदङ्गम् ॥ 23 ॥

तिर्यञ्चोऽप्यथ रुरुदुरजस्रं
रमिता गावोऽपि ववृषुरस्रम्।
क्षणेन हाहारव इव पुर्य्यां
साम्प्रतमहहाऽऽस्त च सुरपुर्याम् ॥ 24 ॥

ऋषयोऽनुजमैक्षिषत मृदुमपी-
षीकतूलमिव तमन्तरमृदुम्।
णादिकशब्दोज्झितमिव कोश-
मग्निमहिममिव रघुपमविकृतिम् ॥ 25 ॥

Rāma's consent:

21. Rāma, who could withstand (strong wind and heat) with a happy heart, gave permission for accompanying him, to Lakṣmaṇa and Sītā who could also bear (wind and heat) and were happy, knowing that one should not leave behind a wife who has not borne children and a learned man, like the moon who is always accompanied by Night and Budha.

Now the occasion of Rāma's departure for forest generating karuṇa rasa, is described:

22. The menfolk (of Ayodhyā) poured on Rāma tears and not the sacred (sanctified) waters. Rāma, ready to leave, donned the skin of black deer and not the yellow garb like cloud who puts on darkness and not lightning.

23. The bards wept instead of singing praises. The whole grains used for welcome, were not (thrown) showered on Rāma. Instead women fell on the ground (to obstruct Rāma's departure). People did not play the tabor (*mṛdaṅga*). Instead each in his own way beat his limb.

24. Even the birds cried unceasingly. The cows, cared for by Rāma shed tears. Now, in a moment Ayodhyā was plunged in wailing while in heaven there were sounds of rejoicing.

25. The sages Vasiṣṭha and others observed that Lakṣmaṇa though appearing delicate like a brush of cane was yet strong inside. Seeing Rāma without any negative emotions they felt that he was like a dictionary which is without the words beginning with *ṇa* or like the fire which is without frost.

निदिष्टेन भूभुजाऽस्य सजुषा
कल्पितमुदश्रु सुमन्त्र-विदुषा।
पादौ नत्वा रथमधिरूढा
नांऽशतोऽपि ते, जनास्तु मूढाः ॥ 26 ॥

दवीय इत्वा निवर्तमानोऽ-
ण्डज इव पक्षद्वितय-विहीनः।
कालनीत इव सुतयुगमुक्तोऽ-
रण्यात् कथमपि पुरं नृपोऽयात् ॥ 27 ॥

यत्र तत्र होदपादि रुदितं
वासे वासे तदा न मुदितम्।
सितकर आह्निक इव गतधामा
नाम्ना राजा न सार्थनामा ॥ 28 ॥

इतः परं रामादीनां वनवासकथामाह—

ते गतवन्तोऽथ शृङ्गवेरे
नता व्यश्रमन् गुहेन राज्ञा।
ततो विसृष्टः सुमन्त्र आर्त्या
त्रैलोक्यादिव बहिष्कृतोऽगात् ॥ 29 ॥

वक्ति गाङ्गतटमितः स्म स गुहो
वद, नावि कोऽस्ति, तदेव सोऽवक्।
स चारोप्य तांस्तदिङ्गितेन
तारयमाणोऽन्वयुङ्क्त सचिवान् ॥ 30 ॥

26. They (Rāma, Lakṣmaṇa and Sītā) having bowed at the feet of king Daśaratha and others, seated on the chariot arranged at the command of the king by his friend and learned Sumantra with tears in his eyes, were not (looking) miserable but the people were so (feeling miserable with grief).

27. King Daśaratha, having gone far, returning back from the forest devoid of his two sons like a bird who had come down without his two wings, somehow reached Ayodhyā as if brought back by death.

28. At that time in every house of Ayodhyā there arose the sound of wailing by the people and there was no joy anywhere. Just as the moon loses it brilliance during the day, the king was the king in name only without his lustre and not really a king.

From this verse onwards the dwelling in the forest by Rāma, Lakṣmaṇa and Sītā is described:

29. They went to Sṛṅgavera, where they were shown hospitality by King Guha and rested there. Then Sumantra, dismissed (by Rāma, Lakṣmaṇa and Sītā) and feeling torment as if he was banished from the whole world, came back.

30. From there King Guha came to the bank of the Gaṅgā and asked, 'Say, who is in the boat?' The boatman said that he was there. On understanding the gesture (of the king) the boatman made them mount the boat and while sailing, asked questions from the ministers of Guha, [accompanying Rāma, Lakṣmaṇa and Sītā to serve them].

जन कस्य सुताऽस्त्यसौ भगवती?
  ननु को दण्डी विभाति देवः? ।
स्थापितसेवाव्रतोऽनुगत् को?
  नरोऽवदन्नुत्तरी त्वमेव ॥ 31 ॥

निश्चित्योदर्कमलघु धन्य-
  वादभृतमपि स्वमातरमहो ।
सिद्धः शिशुरिव स नेच्छति स्म,
  नीचोऽपि हि वेत्ति हानि-लाभौ ॥ 32 ॥

विज्ञभरद्वाजमुनिमपापं
  रूपवन्तमिव तपःकलापम् ।
पितृसममाप्य स्वपितृविरहजं
  तापं रामो व्यमुञ्चत निजम् ॥ 33 ॥

शूर्पकर्ण-किरि-मृगेन्द्रघुष्टं
  पनसं-पलाशादिविटपि-जुष्टम् ।
णमिव तटवर्ग-परिवृतकूटं
  खाश्लिष्टमगात् स चित्रकूटम् ॥ 34 ॥

रामायैषोऽभिरोचते स्म
  क्षमाभृदासीदयमचलो यत् ।
सीताऽपि हृदाऽस्पृहयदमुष्मै
  काम्यो गोत्रोद्भवः स गोत्रः ॥ 35 ॥

31. Whose daughter is this illustrious lady? Is this hermit carrying a bow a king or God? Who is this servant engaged in serving the couple. The men who were showing the way replied, "you have answered your own questions (this is the daughter of Janaka and this wielder of the bow is Lord Rāma and the follower is Lakṣmaṇa).

32. Thinking that the reward (in the form of uplifting himself from the mundane world) for bringing Rāma, Lakṣmaṇa and Sītā in his boat is very great, (and) knowing that he has achieved his aim (indifference to worldly life), he (the boatman) did not ask for the fare for his boat though full of obligation. Even a person of low birth understands where his gain and loss lies like a child who does not ask anything from his mother (though he is obliged to her for having given him birth).

33. On meeting with the sage Bharadvāja who was like his father to him, learned, pure, austerity incarnate as it were, Rāma forgot his grief of separation from his father.

34. Rāma reached Citrakūṭa mountain which was resounding with the sounds of elephants, boars and lions, surrounded by the Panasa (breed fruit) and Palāśa (Butea Frondosa) trees covered at the top with flat surface with the peaks touching the sky (or were being embraced by the sky).

35. Rāma liked Citrakūṭa because it supported the earth and was immovable. Sītā also liked the same (Citrakūṭa) in her heart, in that it too is born of the earth. There is liking for one of the same parentage.

मनः सुमित्रोद्भवोऽप्यहृत सोऽ-
　　रूपि राम-पद-पवित्रितो यत्।
पिक-शुकचन्द्रकि-चकासि चपलै-
　　र्णीमृग इति तेऽवसन्निह सुखम् ॥ 36 ॥

रामप्रस्थानकथामुपवर्ण्येदानीमयोध्यावृत्तमाह—

तत्रायोध्या-पुरे पुरेशोऽ-
　　तः प्राणसमे गते रघुवरे।
शूर्मिमिवाष्टापद-पद-दीप्रां
　　पर्यङ्केद्धां शितिमधृत तनुम् ॥ 37 ॥

दशरथस्य स्वर्गमनमाह—

ण इवाऽङ्कज-परकलावियोग-
　　खांज्याद् रा-मात्र-कथन-शक्तः।
वाक्-चेतोभ्यां तु राममाप्तो
　　याति दिवं स्म स नृपकुलतिलकः ॥ 38 ॥

दुर्दिन-सूर्यास्त-दर्श-तुल्या-
　　द्युक्त-विरह-नृप-मृति-भरतगमात्।
तान् नूनतुदत् त्रिगुणमिह तमः
　　सर्वतोमुखी विपद्धि पतति ॥ 39 ॥

वरर्षयो गुरुवशिष्ठवामा
　　राजकलेवरमणीयक्रतभाः।
क्षतेराभरतनवार्कयोगं
　　सान्वयपरिकरमपुः कथंचित् ॥ 40 ॥

36. Citrakūṭa attracted Lakṣmaṇa also because he saw that it was purified by the feet of Rāma and was beautiful with parrots, cuckoos and peacocks There were agile deer and does which were living their happily.

After description of Rāma's story are taken up now the happenings in Ayodhyā:

37. There in Ayodhyā, at the departure of Rāma (the best of Raghus) who was like his life, King Daśaratha upheld his body shining by the shine of the gold palanquim, now turned black like the iron idol which was shining by the light of the golden throne.

38. Separated from his son Rāma like the separation from his Supreme *kāla*, now crippled and capable of speaking only the letter *ra* of Rāma, King Daśaratha, the foremost of the kings departed to heaven completely enveloped by Rāma both in speech and mind.

39. The day was cloudy at a wrong time, the sun had set and it was the day with no moon, combined with these were separation from Rāma and Lakṣmaṇa, death of the king and Bharata's going (to his maternal uncle)—all three misfortunes fell on the people (of Ayodhyā) at once. Misfortune strikes from all sides.

40. The exalted sages Vasiṣṭha, Vāmadeva etc. protected the body of Daśaratha which had very little lustre left in it, along with the family members, somehow from deteriorating until the return of Bharata, the (rising) new sun (of the kingdom).

भरतानयनमाह–

खगवेगहयस्थ-सादिलोकै
रंहस्वितुरङ्गमस्थभरतः ।
त्रिविष्टपादिव खगैः खगेशः
शिष्ट्यायानायि मातुलगृहात् ॥ 41 ॥

भरतदशामाह–

रसैरविजितोऽपि ताम्रकूटैः
संविसर्जितोऽपि मातुलान्या ।
चैत्यपथेऽभूत् स सद्भ्रमिकहृद्
वरशतद्रु-सृतिमितोऽपि तप्तः ॥ 42 ॥

दूनमनाः पितृगतिं निशम्य
षण्मुख इव च स्वगणपति-वनम् ।
णं ज्ञानीवाऽपहार्य मौनी
चैत्य उपाम्बं स्थितः स भरतः ॥ 43 ॥

वसिष्ठादयो रुदन्तमन्ते
राजशवेक्षण-समसमयं तम् ।
क्षरदश्रूणि प्रमार्ज्य 'कार्यं
सम्प्रति कुर्वि' त्यधीरयन् द्राक् ॥ 44 ॥

निर्ह्रियमाणेऽथ शवशिबिकया
जनेशकुणपे सुतावरुदिताम् ।
घातितवन्तः स्वमङ्गमङ्गं
नराश्च नार्योऽरिदेहघातम् ॥ 45 ॥

41. The men, mounted on horses were sent riding them (the horses) with birds' speed who brought Bharata seated on a speeding horse from his maternal uncle's house as if the birds had brought Garuḍa from heaven for managing the state.

Description of Bharata's condition:

42. Bharata, unconquered (unaffected) by the taste of tobacco and seen nicely by his maternal aunt, on reaching Caitya path and seeing it bereft of people, became agitated. The cool beautiful path along the Śatadru river, with hundreds of trees on it, could not assuage the heat of his sorrow.

43. Hearing about the death of his father with his heart full of grief, learned yet destitute of knowledge Bharata stood by his mother quietly in the temple just as Kārtikeya stood quietly by his mother Pārvatī on hearing about his brother Gaṇeśa going to the forest.

44. Vasiṣṭha and other elders showing the dead body of the king to the weeping Bharata while at the same time wiping the tears flowing from his eyes, consoled him by saying that he should perform the last rites for the king.

45. As the palanquin (bier) with the dead body of the king was being raised, his sons Bharata and Śatrughna both cried. Men and women were hitting their bodies with blows as if these were the enemy's bodies.

रमणे हत इव मृगे मृगयुणै-
णेयं यूथं, नृपयुवति-कुलम्।
राज्ञि कुविधिना हते समस्तं
मस्तकवक्षोहतियुतमरुदत् ॥ 46 ॥

ते नृपदारा अरक्षिषत चै-
षां यद् रघुपति-निरीक्षणाशा।
चैत्ये देवीव हृदि विरेजे,
वस्तु दिदृक्षुः कथं विनश्येत्? ॥ 47 ॥

परिसमाप्त और्ध्वदेहिकादौ
दानभोजनादिकेऽप्यवसिते।
नुन्नोऽप्यैच्छच्छ्रियं न भरतो
गान्धिक इव पूतिगन्धिवीथीम् ॥ 48 ॥

वरौ विगर्ह्याऽहह 'रघुवंश-
नेतुस्त्वं वानवासिकाऽसि।
तस्यैव फलं पिता मृत' इति
भिन्नां जननीमपावदत सः ॥ 49 ॥

निशम्य मन्त्रविदिति भरतगिरं
वशिष्ठ उभय-व्यथा-द्विरसनैः।
सकलशोकविषधरैर्विदष्टं
तारमाह तं चिकित्सितुमनाः ॥ 50 ॥

46. When death snatched king Daśaratha due to misfortune all the young ladies of the king (palace) cried hitting their foreheads and breasts with blows like the herd of the she deer which becomes overwhelmed with grief when some hunter kills its mate, the deer.

47. The king's wives (Kausalyā, Sumitrā and Kaikeyī) protected (stopped) themselves from following the king, as they hoped to see Rāma who was resplendent (present) in their hearts like the God in the temple. How could they destroy the body, which desires to see the Real Thing?

48. At the completion of the funeral rites and at the completion of the performance of all the rites of giving charity and feeding of Brahmins etc. Bharata though goaded by the preceptors Vasiṣṭha and others, did not want the wealth (kingdom) just as a vendor of perfume (perfumer) does not like the street full of bad odour (smell).

49. Condemning the two boons (that Kaikeyī had demanded from Daśaratha), he (Bharata) saying, 'You are responsible for sending Rāma to the forest as a result of which the father is dead' to his mother who had acted out of affection for him censured (reproached) her.

50. Vasiṣṭha, well versed in the art of polity, hearing these words of Bharata who was badly bruised by the two incidents, viz., Rāma's going to forest and the death of his father (which were) as if he was bitten by two serpents full of poison and having two tongues, spoke to him in loud voice wishing to bring him back to normalcy (lit. to cure him).

जगत्स्थितिवर्णनेन भरतहृदयोत्थितं कैकयीदूषणभ्रममपाकरोति–

जगद् ब्रह्म-मर्कट-कृतजालं
नन्वणुकीटादासुरपालम्।
स्थायि न किञ्चित् कृतमिह सत्त्वं
नटवत् कर्ताऽऽत्मा विभु तत्त्वम्॥ 51॥

नियता प्रकृतिर्नटीव कुरुते
वास्तवमीशो नाट्यं धरते।
सिसाधिषुस्तद् विशति स वेशान्
नाम्ना माता-पितृनिर्देशान्॥ 52॥

रचिता जगती विश्रमशाला
क्षणिका इह युववृद्धा बालाः।
सांप्रतमेके पश्चादन्ये
नित्यस्थितिकं कमपि न मन्ये॥ 53॥

हस्तमुपेता यादृग् मात्रा
तावत् तादृग् भवति हि यात्रा।
न्यासं स्वकृतं नहि लभते कः?
सन्नुद्धारद इह भुवने कः?॥ 54॥

अथ प्रकृते कर्तव्यम् आदिशति–

सभ्योऽसि, तत् त्यज शुचो, जनतार्ति-शीतं
हर्तुं वसन्ततिलकं तिलकं गृहाण।
स्रागेव भाविनि घुणाक्षररीतितो मा-
णिष्ठेऽपि मात्रवगुणे कुरु दोषदृष्टिम्॥ 55॥

The removal now of the illusion in Bharata's mind of Kaikeyī's wrong doing with the description of the nature of the world:

51. This world from the minutest insect up to god Indra is the web spun (fashioned) by Brahman like a spider. No being is eternal in this world. All-pervading Brahman (which is self) is creating the drama of this world like an actor.

52. Prakṛti, as directed by [the Supreme Self] acts like an actress. In reality, however, it is the Supreme Self (God) who is acting. The Supreme in order to act dons different roles known as the mother, the father and so on.

53. This world is created (by God) as a resting place where young, old and children all stay for the moment. Now one person comes (is born), later the other person goes (dies). I think nobody is permanent (immortal) [here].

54. Here whatever (merits) one has earned, one's stay in the world is directly in proportion to that. One here gets what one had deposited in the form of one's deeds (merits and demerits). None here (in the world) is generous to give the loan (of his merits to others).

The instruction now as to what needs to be done in the prevailing circumstances:

55. You know how to conduct yourself in society. Therefore stop grieving. To remove the chill of the grief of the people you should agree to be the king just as the 'Vasantatilaka' flower [which blooms with the cessation of the cold weather]. All these incidents happen

अधुना भरतस्य निश्चयं निर्दिशन् सर्गमु-पसंहरति–

चङ्गं प्रपाजलमिवेति वचः पिबन् धी-
तुर्या दशाः पिपविषुर्भरतः कुविन्दः।
दत्त्वाऽत्र सद् ध्रुवपदं विरहातपार्तः
शर्मार्थमाश्रयितुमैहत रामकल्पम् ॥ 56 ॥

इति श्रीकविराजाशुकविश्रीनित्यानन्दशास्त्रिरचिते
रामाङ्के श्रीरामचरिताब्धिरत्ने महाकाव्ये विषनामा
सप्तमः सर्गः समाप्तः ॥7॥

unexpectedly by the maxim of letters bored by an insect in wood or in the leaf of a book. Therefore you should not find fault with even an iota of the wrong of your mother.

Now indicating Bharata's resolve the Canto is brought to a close:

56. Hearing these charming words of Vasiṣṭha which were like water from a waterfall (which removed sorrow of his father's death) but tortured by the heat of the separation from Rāma, Bharata wisely trying to understand the depth of Vasiṣṭha's words felt that this deep sorrow can be removed only by taking resort to Rāma the *kalpavṛkṣa*, the desire-yielding tree.

With this concludes the Seventh Canto of the Mahākāvya *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Viṣa.

अथ अष्टमः सर्गः

भरतस्य प्रस्थानं वर्णयति–

तस्मात् पश्चात् संतितरीषुर्व्यसनाब्धिं
तोषोत्पादं राघवपादाम्बुजपोतम् ।
ज्ञात्वा नत्वेत्याशयमूचे स वशिष्ठं
तिष्ठद्गु श्वः प्रातरितः प्रस्थितिरस्तु ॥ 1 ॥

वर्णं वर्णं तस्य गुणान् नीतनिशाका
धंधंधंधंधंकृतिनादं पटहस्य ।
श्रुत्वा श्रुत्वा प्रस्थितवन्तो बहु जीव-
त्वायुष्मानित्याशिषमूचुः पथि पौराः ॥ 2 ॥

रामं सीतालक्ष्मणयुक्तं धृत-विद्युद्-
वप्पीहं वाऽब्दं लघु पश्याम इतीच्छाः ।
णः सद्धात्वाद्या इव ते न स्थितिमाप्ताः
क्रोशान् गत्वाप्यध्वनि भूरीनपि लोकाः ॥ 3 ॥

धन्यंमन्या राम-दिदृक्षा-गतशोक-
मूर्च्छारम्भा मातर उत्का अपि तिस्रः ।
छिन्नध्वान्ता भास्करभासेव जगत्योऽ-
तः प्रस्थानं चक्रुरमन्दं शिबिकाभिः ॥ 4 ॥

स स्वं बिभ्रद् भूरि कुटुम्बं शुचि मुक्ता-
हारं चैतन्नायकमीशं विचिकीषुः ।

CANTO VIII

Description of Bharata's departure:

1. Thereafter desirous of crossing the ocean of misfortune, Bharata who understood that it can happen only by taking resort to the boat of lotus feet of Rāghava which brings about joy, going to Vasiṣṭha, made his intent known to him and said, 'Tomorrow morning, at the time of milking the cows let us go (to meet Rāma)'.

2. People spent the night in talking about the qualities of Bharata. As they heard the *dham dham* sounds of the drums indicating Bharata's departure, the citizens on the roads pronounced their blessings saying, 'May you live long'.

3. Nurturing the desire that they will shortly see Rāma along with Lakṣmaṇa and Sītā like the cloud with lightning the *cātaka* bird, the people walking for many miles did not rest on the way unlike the *ṇ* as the initial of the roots which changes to *n*.

4. Just as the darkness of the three worlds is destroyed by the light of the sun, similarly the three mothers whose swooning due to grief had been destroyed by the desire to see Rāma, considering themselves fortunate, longing anxiously, departed from Ayodhyā quickly in palanquins.

5. Taking his pure and large family, which was fasting with him, Bharata set off in search of Rāma, its head, the Lord, the central gem of the pearl necklace-like

यं यं देशं सोऽलमकार्षीत् पथि तं तं
वन्दं वन्दं तीर्थमिवाध्यास्त सयत्नम् ॥ 5 ॥

गुहस्य संगममाह–

रम्यं रामप्रेष्ठसखं श्रीगुहमाप
यान् कान्तारान्तः पदचारीव रथं सः ।
मालाप्रोतं स्फाटिकमक्षं प्रभुपाद-
सक्तस्पर्शं कर्करकं वा गुणयन्तम् ॥ 6 ॥

अथ चतुर्भिः पद्यैर्गङ्गायमुनयोः सङ्गं वर्णयति–

मालां कौन्दीं शम्भुजटाजूटविमुक्तां
रीतिं पित्रुत्सारिततमसोऽभिनयन्तीम् ।
चंचूर्यन्ते यत्र मराला ह्रुतदृष्टा
नाम्ना गङ्गां तां यमुनां चायमपश्यत् ॥ 7 ॥

मञ्जूच्चापोल्लासिखगं तद्-द्वयसङ्गं
राम-प्रेयोलक्ष्मणमूर्त्योरिव मेलम् ।
क्षण्वन्तं द्राक् पापमथो तापमशेषं
सम्प्रत्येष प्रेक्ष्य दधौ चेतसि हर्षम् ॥ 8 ॥

वार्यन्तःस्थाऽब्जैः सुरभिं तं स शशङ्के
यत्कस्तूरीयुक्तमृगाङ्कद्रव एषः ।
माद्यन् खेलन् स्नानथ पश्यन् किल बालै-
णः सस्नेहं स्वम्बु पिबेन्नो इह नो चेत् ॥ 9 ॥

family. Whichever place Rāma had adorned with his stay, Bharata paid his obeisance carefully to it as a place of pilgrimage.

Meeting with Guha:

6. In the impregnable (difficult) forest region Bharata came across charming Guha, Rāma's best friend who was like a chariot to one walking on foot, repeating Rāma's name turning the hard crystals sewn in the rosary which had been touched by the feet of Rāma.

In the following four verses the confluence of the Gaṅgā and the Yamunā is described:

7. Bharata saw Gaṅgā which was as it were a garland of white jasmine flowers from the matted locks of Śiva and the Yamunā which was as if enacting the driving away of darkness by her father, the Sun. The swans floating on the Gaṅgā were not seen (because the whiteness of both merged together) but on Yamunā they were seen as their white colour contrasted with that of dark Yamunā.

8. Seeing the confluence of Gaṅgā and Yamunā where the birds were engaged in sport on the higher banks of the beautiful waters looking like the meeting of the bodies of dear Rāma and Lakṣmaṇa, Bharata whose sin and entire affliction were removed felt happy at heart.

9. Bharata thought that the fragrance emanating from the lotuses grown in these waters must be the essence of camphor containing the musk of the deer, otherwise young deer delighting, playing, bathing and seeing would not be drinking the holy water here out of affection.

सुस्नातस्वःस्त्रीकुचकस्तूर्यभिमिश्रं,
　　बद्धक्रीडैरावतदानाम्बुयुतं वा।
हुत्युच्छिष्टप्लावित-मृत्साकलितं वा,
　　शोभां सूते गाङ्गमिहाम्भः सितकृष्णम् ॥ 10 ॥

माद्यन् रामाख्यानमहाभारतयोग-
　　रीत्येव ज्ञोऽसौ द्विनदीसङ्गविभूत्या।
चेलक्नोपं वर्षति वारीव वगाढो
　　नम्रस्तीरे तत्र भरद्वाजमदर्शत् ॥ 11 ॥

द्वाभ्यामाश्रमशान्तिं वर्णयति–

सम्यक् शान्तिर्मूर्तिमतीवाश्रमभूमी
　　रागद्वेषच्छेदकरी तेन लुलोके।
वर्हित्रोटिं चुम्बति सर्पः स्म च यत्रै-
　　णः कण्डूयामास हरिं शृङ्गयुगेन ॥ 12 ॥

नव्या व्याघ्रा गोः स्तनकान् व्यत्यपिबन्त
　　विष्वग् धेनुर्द्वीपि-शिशुं स्म व्यतिलीढे।
रोहित्यः पद्भ्यां व्यतिजघ्नुश्च तरक्षून्
　　धोरण्यश्च व्यत्यगमन् कोकमजानाम् ॥ 13 ॥

त्रिभिर्भरद्वाजकृतं भरतस्यातिथिसत्कारमाह–

वह्वातिथ्यां कल्पयति स्म स्वविभूत्या
　　लक्ष्मीं नाना विष्णुरिवासौ मुनिमान्यः।
वन्यात् तस्मात् तां भरतो नो अजिघृक्षत्,
　　तावाख्यातां साग्रहमन्तेऽहसताऽल्पः ॥ 14 ॥

10. The water of the Gaṅgā here (at the confluence) generates beauty as it is white and dark mixed with musk used on their breasts by the heavenly damsels taking bath or it may be mixed with the rut of Airāvata elephant playing in the water or it is mixed with the fragrant earth floating from the remains of the sacrifices.

11. That wise one Bharata feeling happy with the beauty of the confluence of the two rivers as if it were of the style of the union of the two epics, the *Rāmāyaṇa* and the *Mahābhārata*, feeling humble took bath on its banks which splashes in a way as to drench the clothes. On the bank there he saw the sage Bharadvāja.

The peace of the hermitage is described in the following two verses:

12. Bharata saw the hermitage, which was the peace personified as it were, rising above love and hatred, where a snake (forgetting its natural enmity) kisses the beak of the peacock and the deer scratches the lion with its pair of horns.

13. (In this hermitage) the infants were drinking milk from the udders of the cows, the cows were licking the tiger infants all over their bodies, deer with their front legs were hitting the hyenas (affectionately) and the rows of goats were moving like wolves.

The three verses describe the hospitality shown by Bharadvāja to Lakṣmaṇa:

14. That respected sage Bharadvāja arranged like Viṣṇu many articles of welcome by the powers of his penance. Bharata did not want to accept them from that respectable one. Both insisted on their words. In the end Bharata being younger yielded.

क्षत्रो विप्रेणाद्रिय इत्याकुलचेता
मोहं नीतः किन्त्वमुना तत्परिभोगे।
राजत्यन्तर्द्धिः किमु येऽन्तर्द्धिरुतेति
वस्तु न्यूहन्नीशितुरिच्छेति स मेने ॥ 15 ॥

णत्वं यद्वद् याति नकारो रत एवं
तेषां मानं प्राक् तु नकारो रत आपम्।
नम्या ये मे, तत्त्वधमर्णोऽधिकमानं
तेभ्यः सोऽहं धारय इत्येष चिचिन्त ॥ 16 ॥

चतुर्भिर्भरतगुहयोर्मिथो भक्तिप्रशंसनं निर्दिशति–

अब्रूतेतः प्रस्थितमेनं गुहराजो
नाथो भक्तं मानयति स्वादधिकं यत्।
दृष्ट्वा हार्द्या पश्य, भरद्वाज इहर्द्ध्या
त्यक्त्वा रामं त्वाऽऽदृतवांस्तत्पदमाप्तम् ॥ 17 ॥

तुच्छीभावं स्वस्य निजाम्बाव्यवहृत्या
तद्-वाचाऽऽप्याश्वसित उच्छ्वस्य विवृण्वन्।
वाक्यं तं प्रोवाच स, रामप्रियभक्त!
यं त्वं प्राप्तस्तेन मयाप्तं फलमेतत् ॥ 18 ॥

रामोऽप्याशासेहमितीच्छान्वित आप्योऽ-
वश्यं, यत् त्वत् सिन्धुयुगं चर्षिरितः सः।
णः स्यात् पूर्वस्मात् त्रितयाद् यत् परमाप्यः
काले पुण्यात् पुण्य उपात्तेऽस्ति हि सिद्धिः ॥ 19 ॥

15. Bharata was uneasy in that he, a Kṣatriya, was being honoured by a Brahmin, yet when he accepted the hospitality he got charmed and speculated as to whether the affluence close to him (*anta* + *ṛddhi*) is better or his (the sage's) disappearance (*antardhi*).

16. Just as the letter *n* followed by the letter *r* changes to the letter *ṇ* in the same way I was first refusing the hospitality of Bharadvāja and later accepted it readily. A debtor showing politeness to his creditor, I should also show more respect to the sage Bharadvāja, the venerable one to free myself from his debt (of offering the hospitality). This is what Bharata thought.

The four verses describe the mutual praise of Guha and Bharata for their devotion:

17. To the departing Bharata Guha said: 'God regards his devotee more than himself. Look at it with your heart-felt insight (i.e. knowledge). Bhardvāja has shown greater hospitality to you than he showed Rāma here because you are devoted to Rāma's feet.

18. Finding consolation by these words of Guha yet sharing the feelings of humiliation by his mother's behaviour, sighing deeply, Bharata said to him (Guha), 'O you beloved devotee of Rāma! Because I could get you so I have got that fruit [the hospitality by Bharadvaja].

19. I am very sure that I will find Rāma as he follows my wish. That is why I first met you, then the confluence of the two rivers (and) then the sage Bharadvāja. From here I will meet him (Rāma). Before attaining the knowledge one needs to do hearing, thinking and meditating, one type of merit accruing from the other ultimately leads to salvation when the appropriate time comes.'

लघ्वात्मत्वात् स्वस्तुतिमाकर्ण्य गुहः स
चोरो मुष्णन् दृष्ट इवोत्संकुचितोऽख्यात्।
दिष्ट्या रामभ्रातरभूत्ते शुभसङ्गोऽ-
तः पश्चादप्युक्त-सुलाभा मम जाताः ॥ 20 ॥

जल्पन्तावित्यन्यगुणांस्तौ प्रभुकीर्तिं
गायं गायं तं गिरिमाप्तौ द्रुतमेव।
मन्ये रामं तस्य च भक्तं गुणयन्तौ
सत्कारार्थी संमुखमायात् स जडोऽपि ॥ 21 ॥

अथ सप्तभिस्तत्रत्यां रामादिस्थितिमाह—

हर्षं शोकं च ज्ञपयन्तौ तु तदानी-
मास्पन्देते स्मात्र गिरौ राघवबाहू।
रीतिं भ्रात्रोर्वा स्मरयन्तौ स विदंस्तौ
चक्षुःक्षेपैरैक्षत रेणूंश्च करेणून् ॥ 22 ॥

स्तन्यं रूपं गोरिव मूर्तेः प्रपिबन्तं
स्यान्नो विघ्नोऽत्रेति च चित्ते कलयन्तम्।
श्रद्धापूर्णं स्थापयितुं लक्ष्मणवत्सं
मन्दं दूरे प्रेषितवाँल्लोकहितार्थी ॥ 23 ॥

पर्यालोक्य ज्ञाततदर्थः स तमूचे
दंशीहीनं मत्कुणमुक्तं मशकोनम्।
तत् पित्राप्तं राज्य-सुखीयः-शयनं स्वं
दायापेतं कर्तुमुपेतो भरतोऽयम् ॥ 24 ॥

20. Hearing his own praise by Bharata, feeling himself small and full of hesitation as if he was a thief caught red-handed (by the owner of the wealth), Guha said, 'O brother of Rāma! It is because of auspicious meeting with you that I had the above-mentioned good gains.

21. Singing the praises of the Lord and mutually praising the good qualities of each other they quickly reached there (Citrakūṭa mountain). I think the mountain, though itself insentient, had come forward to welcome the two devotees of Rāma who were singing his praise.

Description in seven verses of the stay of Rāma, Lakṣmaṇa and Sītā there:

22. At that time here on Citrakūṭa, Rāma's two arms started throbbing indicating news of joy as well as sorrow making him recollect the reaction of the two brothers (= himself and Bharata) which he could grasp (Bharata's sorrow on his learning about Rāma's leaving for forest and his own satisfaction (for accepting to stay in the forest). He (Rāma) saw with his glances, the dust and the elephants (of Bharata's entourage).

23. Rāma, well-wisher of the whole world, feeling in his heart that there might be some hindrance while Lakṣmaṇa is drinking (looking at) in the beauty of his person (Rāma) like the calf drinking at the udder of the cow sent him, full of devotion, away from him in slow movement to a distance.

24. Looking around he (Lakṣmaṇa) having come to know about Bharata said to him (Rāma): "This Bharata has come to make his bed of kingdom inherited from the father more comfortable by making it free from small gadflies, bugs and mosquitoes (which imply back-biters, the critics and adversaries) and inheritors of patrimony.

तेनाहं भो आर्य! शपे ते प्रतिजाने,
नत्वाऽद्य त्वां चापगुणोट्टङ्कनशब्दैः ।
मातृस्वान्तोद्यानचरिष्णुं भरताऽलिं
यात्वा द्राग् विश्लेषय ऐश्वर्यसरोजात् ॥ 25 ॥

विश्वस्तः सौभ्रात्र उदारे भरतस्य
नाथोऽवादीत् तं त्वरमाणं विनिषेधन् ।
दूरे तस्याऽकण्टकताऽऽपादनमेतद्
रम्यं राज्यं जात्वपि नेच्छेत् स महात्मा ॥ 26 ॥

मन्यस्व ज्ञंमन्य सुमान्यं तमनन्यं
पश्यस्युग्रंपश्य किमुग्रं तमनुग्रम् ।
वामोऽवामायेर्ष्यति दोर्यत् स्फुरणैस्तद्
ह्यस्तन्यन्तः स्वप्नकथा च प्रदुनोति ॥ 27 ॥

नृत्यन्तीति भ्रातृवरस्य स्मृतिरन्तः
पात्रं मन्योरप्यररञ्जद् रघुराजम् ।
मध्येरङ्गं रङ्गदुपाङ्गं स्फुरदङ्गं
जौषं नृत्यं हर्षयते यद्वदहर्षम् ॥ 28 ॥

भरतस्य दर्शनमाह–

जन्माऽऽफल्यं नाशय पाहि प्रतिरक्ष
हा दीनं मेत्येव वदन्तं प्रणमन्तम् ।
रम्यं ध्यायन्नेव लुलोके भरतं स
भार्येवाऽऽर्यान् प्रापयतीष्टं स्मृतिरेव ॥ 29 ॥

25. So the noble one, I swear by you, I promise you that on bowing before you this day I will go and would separate the bee-like Bharata from the lotus of prosperity which is hovering in the garden of the heart of his mother with the twang of the string of the bow.

26. The Lord confident of the great good brotherliness of Bharata restrained him who was hurrying up. Far [in his mind] is this bringing about the removal of obstacles in the form of us. The high-souled one would never want to have the enjoyable kingdom.

27. You, who think yourself to be wise, take him to be worthy of respect, the unique. You who look fierce, why do you look at him fiercely while he is not so. The fact is that the left arm is throbbing at the right arm through jealousy [as it were] while the dream of the last night saddens. [Two things are happening at one and the same time, the throbbing of the left and the right arms simultaneously and a bad dream the previous night, which are indicative of good and bad tidings].

28. The dancing thought in his mind of the good brother beguiled Rāma who was an object of sorrow [with the indications as mentioned above] just as the dance of a woman on a stage with the movement of the body and the limbs provides enjoyment to an unhappy person.

Meeting with Bharata:

29. Rāma, remembering Bharata affectionately, looked at him who was bowing before his feet saying: "O Lord remove the futility of my life, give me the miserable one protection, accept me". Memory, like a wife, brings the noble people to their desired goal.

श्रीरामभरतयोः समागममाह–

यां स्नेहस्य प्रौढिमहो अन्वभवत्, तं
　　रामः श्लिष्ट्वा, तं स च नत्वा, क ऋचेत् ताम्? ।
मन्ये तत्रस्थस्य जनस्यापि तदा तां
　　स्यन्ना नेत्रस्योदकधारैव जगाद ॥ 30 ॥

राजमरणवृत्तेनाक्रन्दमाह–

गृध्रो मांसैर्यद्वदतृप्तो विधिरस्नै
　　रंरन्ति स्माऽद्यापि, न पुर्येव, वनेऽपि ।
हन्त क्ष्माभृन्मृत्युगिरा यः समभूत् स
　　त्वाक्रन्दोऽन्वाप्तो गिरिणाऽपि प्रतिनादैः ॥ 31 ॥

अथ पञ्चभिः वशिष्ठस्य धैर्योपदेशं निर्दिशति–

जल्पाकानां जल्पमिवानल्पमथैनं
　　टालं टालं स्माह वशिष्ठो धृतिवाचा ।
युक्तं शुग्-रात्र्येत्विति रामार्कमुदीक्ष्यो-
　　षंमन्योऽयं काल इतः किं तम आस्ताम् ॥ 32 ॥

गृध्नोर्गर्धः शोकभृतः शुक् च न सम्यग्
　　रंरन्तीशः कालमयोऽयं हि विचित्रम् ।
चक्षुः सून्मील्यान्तरमालोकयितव्यं
　　नित्यं लोके किं ननु दृष्टं तमपास्य? ॥ 33 ॥

Union of Bharata and Rāma:

30. While Rāma embraced Bharata and Bharata paid obeisance to Rāma, nobody could describe in words the grandeur (perfection) of their love that they both felt. I think, even the people who were present there could only express it somehow by the stream of tears flowing from their eyes.

The hue and cry spread on hearing about the death of the king:

31. Just as a vulture, not satisfied with the amount of flesh, the misfortune dissatisfied even today does not only stay in the city of Ayodhyā, but stays in the forest also. The cries, arising at the news of the king's death enveloped the Citrakūṭa with its echoes.

Vasiṣṭha's advice for maintaining composure in five verses:

32. Removing the ever increasing wails of the garrulous people, Vasiṣṭha with his words of consolation said: "The night of sorrow passed away on seeing the sun like Rāma. I believe this is the time of dawn, so can the darkness stay"?

33. The greed of the greedy and the grief of the sorrowful are not real. This is indeed the all-pervading God of the form of Time manifesting in different forms. Observing within oneself, opening one's eyes of knowledge should be seen the imperishable Brahman. What is seen aside that?

हन्तात्मानं प्रोज्झ्य चतुर्धा य इतो द्यां
तं शोचेत प्राकृतवद् भोः! किमु भूपम्?।
दृश्यः साक्षात् कीर्तिशरीरः स सदैवे–
ष्ट्वा यज्ञान् यः प्रास्थित भोगानपि भुक्त्वा ॥ 34 ॥

हृष्टात्मा त्वं राम, विषद्यालमिदानीं
तां धीरोक्तिं संस्मर हेऽवक् प्रवसन् याम्।
श्रुत्वा स्मारं स्मारमथो तां धृतिमेमि
त्वादृग् धीरः कोऽस्ति नु धीरर्षिधुरीण! ॥ 35 ॥

चक्षुर्मार्ग्यं लक्ष्मणकानीतजलेन
मैथिल्याख्यां संस्मर सीते भव धीरा।
थिरृथिरृनादाङ्कैः स्वगरुद्धिः स्थिरतां वाऽऽ-
लीं पश्य त्वं निर्दिशतीं मत्तमयूरीम् ॥ 36 ॥

रामस्यापस्नानादिकमाह–

रामोऽपस्नातोऽञ्जलिदानादि च कृत्वा
घर्मं त्यक्त्वा मन्युमयं चाऽऽगुरु नत्वा।
वश्यस्वान्तोऽवेत्य हृदर्थं भरतस्य
शोकं चान्तस्तापमपास्यन्निदमूचे ॥ 37 ॥

34. It is a matter of joy that king Daśaratha has gone to heavenly abode leaving himself (here) in the form of four sons. Why should you grieve like ordinary persons for that king who should be seen in his body of fame always and who left this earth having enjoyed all worldly joys and having performed the *yajñas.*

35. Rāma! You are bliss incarnate, you should stop grieving now. Remembering again and again your words of consolation at the time of leaving for the forest, I find myself composed when I think of it again and again. You are foremost among the sages and the well-composed people. None other is as composed as you are.

36. Sītā! Remember your name of Maithilī, the daughter of Mithilā, (King Janaka who was *jīvanmukta*, liberated even when alive). Calm yourself and wash eyes with water brought by Lakṣmaṇa. Look at this amorous peahen making the rythmic sounds of *thir-thir* with her feathers as if showing to you like a friend, to be composed (calm).

Description of the bath taken by Rāma on account of his dead father:

37. Rāma took bath to make the end of the funeral rites of King Daśaratha, offering libation of water thus removing the heat of grief and paid obeisance to all elderly people. Then, keeping calm, understanding Bharata's intentions, allaying the heart-felt torment spoke thus:

रामस्य भरतं प्रति कर्तव्योपदेशमाह–

कस्माद् वत्स! श्यामदलेन्दोः क्रशिमानं
　　संप्राप्तस्त्वं मय्यपि सत्युज्ज्वलपक्षे?।
तप्तोऽम्बास्वप्यक्षयवर्षासु सतीषु?,
　　तोषः स्यान्नश्छत्रमुपर्यस्ति वशिष्ठः ॥ 38 ॥

विद्वन् स्वस्य स्वर्गततातस्य च कीर्तिं
　　लज्जे कर्तुं स्वार्थधियाऽहं सकलङ्काम्।
लाभो लोके नास्ति सुपुत्रस्य हि पित्रोः
　　पादाब्जाज्ञापालनतोऽन्यः किल कोऽपि ॥ 39 ॥

कुर्यामाज्ञां चेत् पितुरासिन्धु-विसारी-
　　लेन्द्रस्य प्राक् तर्हि वयं स्याम सुधन्याः।
रिक्ताः कुम्भा हेम्न इवोज्झ्याः परथा स्मो
　　यः पित्राज्ञामत्ययते सोऽस्ति कुपुत्रः ॥ 40 ॥

तस्मात् कनिष्ठसहगौ निरपायमावां
　　तत्त्वं समीक्ष्य पितृशासनमन्वियाव।
स्तेनाविवेक्षण-निमीलमितो लिलीषू,
　　नैवं यदि, क्व निवसेव परत्र लोकात्? ॥ 41 ॥

वत्स त्वमद्य तदुत श्व इतः परश्व
　　शोकं विहाय कुरु राज्यधुरामशून्याम्।
के तुच्छविच्छुरितबुद्धय आरभन्ते
　　नव्यं ह्यवश्यकरणीयमपास्य कार्यम् ॥ 42 ॥

Rāma advises Bharata about his duties:

38. Even when you have me with my bright (pure) heart on your side, why are you looking weak like the moon during the dark half (of the month), why do you feel the heat of sorrow when the three mothers are showering you with incessant blessings? We should all feel satisfied with sage Vasiṣṭha being with us like an umbrella (protecting from all difficulties).

39. O learned Bharata, I feel ashamed to tarnish my own fame as also that of father who had gone to heaven, out of selfish motive. In this world there is no better merit for a good son, than obeying the orders of the parents' lotus feet.

40. If we obey the orders of our father, the king of the earth, whose kingdom extends up to the oceans then we will be blessed. Otherwise, we will be abandoned like the empty jar of gold. He, who disregards the command of the father, is a bad son.

41. Taking into account the true nature of things, we both, along with our younger brothers (Lakṣmaṇa and Śatrughna) should follow the command of our father. Otherwise, even if we close our eyes, desiring to hide, where will we live away from this world?

42. Therefore, my brother, shedding away your sorrow today, tomorrow or long after, bear the burden of the kingdom. Who else but a foolish person (in his right mind) would indulge in the new task (of meeting with the brother) leaving the work which he must do (like looking after the kingdom).

इतः परं दशभी राजनीतिमुपदिशति–

गृध्रा इवामिषभुवे रिपवो नृपाणां
रंरम्यमाणमनसां स्पृहयन्ति लक्ष्म्यै।
दग्धाश्च कुर्वत इति स्थित आत्मसात् तां
ध्वान्तोद्गमा इव तमोनुदपेतसन्ध्याम् ॥ 43 ॥

जय्यां चिकीर्षव इह श्रियमन्यदेशाऽ-
टाट्यां नृपं रिपुचराः किल कारयन्ति।
युक्त्येत्यराट्कृतमथो विषयं नरोऽस्ते-
षं लाङ्गलं सुकृषिका इव वर्जयन्ति ॥ 44 ॥

मा गाः प्रमादमथ संगतराज्यलक्ष्मी-
र्गन्धद्विपो मदमिवाप्तमदाम्बुधारः।
मानान्ध्यमाप्त इव वन्यलिनां स पर्या-
णोनूयनैस्त्वमरिसिंहदृशेक्षितः स्याः ॥ 45 ॥

वत्स प्रयत्य कुरु राज्यनिधेः स्वचित्त-
नेत्रेण यामिक इव प्रतिजागरं त्वम्।
सीमामनूष्य भवतीह परस्य सीमा
तां चानु सख्युरनु तामुभयेतरस्य ॥ 46 ॥

रामानुजोऽसि यदि, पालय धर्मसंधां,
क्षत्त्रोऽसि चेत्, क्षतिभयात् परिरक्ष लोकान्।
संज्ञां समर्ह भरणाद् भरत, श्रियोऽरीन्
संवर्धयंश्च जय लक्ष्मण-शत्रुहाऽग्र्य ॥ 47 ॥

From here onwards Rāma advises about the polity in ten verses:

43. Just as the vultures, greedy for flesh, are always desirous of flesh, similarly the king's enemies always aspire others' royal fortune. Those cursed enemies would bring her under their control just as the darkness controls the twilight when she is left by the sun.

44. In this world the emissaries of the enemy kings desirous of overpowering the royal fortune make a king go round other countries and wherever it (the kingdom) is without a king, they try to overpower it by design. Such a kingdom people leave just as a good farmer leaves the plough the rod of which has come out.

45. On getting the kingdom do not become careless. An elephant with rut flowing from the temples is surrounded by the bees on all sides and full of pride closes its eyes when the lion destroys it. In the same way the king, on hearing the praises sung by the bards becomes blind and may be eyed (= attacked) by the enemy.

46. Dear Bharata! you should look after the royal future like a watchman with your mind's eyes. In this world the boundary next to your kingdom's boundary is that of the enemy. The boundary next to the boundary of the enemy kingdom is that of a friend and next to that is the boundary of the neutral kingdom.

47. If you are (truly) Rāma's younger brother, then uphold righteousness. If you are a Kṣatriya, you should protect your people from harm. You should prove worthy of your name Bharata by nourishing your people. Being the elder brother of Lakṣmaṇa you should increase the prosperity in your region, and being the elder brother of Śatrughna, destroy the enemies.

दर्शक्षपा इव तमोभृत इष्टदेवी-
दर्शं तु पश्य जननीर्जननीतिदक्ष।
शक्रो यथाऽदितिमुपास्स्व च मातरं स्वां
हर्तुं विधेर्गतिमलं क इति स्मरंस्त्वम्॥ 48 ॥

कञ्चिद् गृहाण गृहमन्त्रमथात्मपेटा-
बन्धं बधान च पुषाण विचारपोषैः।
धंधंधमत्कृतमिवानकमुत्कबाला
नाकर्णयन्ति ननु के तमुदुच्यमानम्॥ 49 ॥

मर्यादया विरहितैरहितैरधर्म-
रूपाक्रमैर्व्यथयतो युधि चूर्णपेषम्।
पेष्टुं खलान् खलु यतस्व यतस्स्वकर्मै-
णद्वेषणोऽपि नृपशून् हरते वनीशः॥ 50 ॥

विश्वसतो निदधतं परितः पदानि
कृत्यं तु निर्बलतुदादधतं स्वलोभात्।
तं राज्यतः कुसचिवं बहिराशु कुर्या
घोटारिमब्धित इवाविलयन्तमम्भः॥ 51 ॥

48. Bharata, well-versed in worldly dealings, you should look at your mothers, immersed in the darkness of sorrow like the night of the 15th day of the dark fortnight, (Amāvasyā) as your presiding deities just as people look upon their presiding deities on a moonless night. You should serve your mother as does Indra his mother, Aditi, thinking as to who can reverse the working of fate.

49. Now I will tell you some inner secret, which you should keep safely inside the box of your heart and should strengthen it by debating the pros and cons of the same. Who does not hear that *mantra* when recited loudly like the children who listen excitedly to the sound of the drums?

50. You should strive to crush like ground powder in this battlefield, these wicked people devoid of any morality who bring harm to people by their unrighteous actions because that is his (king's) duty. As the lion, the king of the forest, kills the beasts and men similarly a king also kills the animal-like wretched people.

51. The unworthy minister appointing his own men all over out of trust gained and who for selfish motives gives torture to the weak, that you banish quickly just as a buffalo when starting to pollute the water of the pond is made to leave it (the pond).

In the end Rāma concludes his advice bringing about the gist of the same:

52. The duties of the king are as follows- -protecting (the subjects), governing the kingdom without personal greed (by proper restraints as well as freedom),

अन्ते निष्कर्षकथनेन स्वोपदेशमुपसंहरति–

रक्षा च शासनमलोभमसारसार-
दर्शित्वमात्मपरिचिन्तनमुच्चवृत्तम् ।
शस्त्रास्त्रसैन्यघटनं च नृपस्य कार्यं
नंनन्ति तं शतमखोऽपि तदाचरेद् यः ॥ 52 ॥

लक्ष्मणकृतं रामोक्तिसमर्थनमाह–

तं प्रोच्येति रघूद्वहेऽथ विरते तस्येङ्गितज्ञो जना-
नित्यूचे किल लक्ष्मणो, नवमिवेन्दुं येऽद्य यं पश्यथ ।
हर्षाद् मीलितदृक् चतुर्दश समा रात्रीरिवात्याय्य ते
त्यक्तापायघनावृतिं तमुदितं पूर्णं विधुं द्रक्ष्यथ ॥ 53 ॥

मन्त्रायितेन रघुराड्वचनेन मुग्धो
हासं मनागिव दधद् भरतोऽवदत् तम् ।
बालं भवन्त उपदिश्य कृपालवो माऽऽ-
हुर्यत् तदेव करणीयमिहाश्रयः स्यात् ॥ 54 ॥

दत्ते निशम्येत्यधिपेन पादुके
दासः स सर्वस्वमिवाप्तमादरात् ।
हर्षाद् गृहीत्वाऽनमदन्तरुन्नयन्
स्वर्गाऽपवर्गप्रियपद्धती इति ॥ 55 ॥

discriminating between essentials and non-essentials, being critical of one's own country as well as of other countries, showing highest (self) character, organizing and arranging arms and ammunition and the army. He who observes all these is respected even by Indra, the performer of hundred sacrifices.

Lakṣmaṇa's endorsement of Rāma's statement:

53. When Rāma stopped speaking thus, Lakṣmaṇa, understanding Rāma's intent, said: "You all are seeing today new moon in the form of Rāma and you will be spending fourteen years with eyes closed out of joy (keeping this image there) and will see the (full moon-like) Rāma removing that separation, shining in his full glory like the full moon whom you see after fourteen nights with the veil of clouds removed.

54. Hearing Rāma's words of counsel which were like a spell (charm) Bharata was enchanted and exhibiting a slight smile said to him, 'O benevolent one! What you have said to me as advice is what should be done but I am just a young boy I need (your) support (for that).

55. Hearing this Rāma, the master, gave Bharata the servant, his sandals which he received with great respect and delight as if it was everything that he wished for. He bowed to Rāma thinking in his mind that the two sandals were like heaven and salvation bestowed on him.

गन्तव्यं हेत्यार्त्ता नत्वा राममाश्वसितास्तेऽ-
तश्चेलुश्च प्राप्याऽयोध्यां सस्मरुर्नित्यमेनम् ।
चर्यां रक्षन् नन्दिग्रामे पादुकासाक्ष्य-नम्रां-
सः सन् राज्यं न्यस्तं जानन् माण्डवीशः शशास ॥ 56 ॥

इति श्रीकविराजाशुकविना श्रीनित्यानन्दशास्त्रिणा रचिते
रामाङ्के श्रीरामचरिताब्धिरत्न-महाकाव्ये चन्द्रनामा
अष्टमः सर्गः समाप्तः ॥8॥

56. They thought that the time of departure had come. Bharata and others were sad, but bowed to Rāma who consoled them. So they departed from that place. On reaching Ayodhyā they kept remembering Rāma continuously. In Nandigrāma Bharata kept Rāma's sandals observing good practices (and) looked after the kingdom taking it to be a deposit with him with his shoulders bending because of the watchfulness of the sandals.

With this concludes the Eighth Canto of the Mahākāvya *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Candra.

अथ नवमः सर्गः

श्रीरामस्य चित्रकूटविहारं सूचयति–

तत्र त्वद्रावभिमतसीता-
तोषे रामे विहरति जातु।
स्यन्नाऽऽस्येन्दोर्वचनसुधेत्थं
कम्राऽप्रीणाद् युवतिचकोरीम् ॥ 1 ॥

द्वाभ्यां नदीं (मन्दाकिनीं) वर्णयति–

थय्याथय्येत्यनुकृतवाद्या
या नृत्यत्यूर्मिकरविलासैः।
माधुर्यापूरितशिखिगाना
सत्संगीतं भजति नदीयम् ॥ 2 ॥

शङ्खैः सापैः सिकतिलतीरं
वर्षास्वाप्तैः प्रदिशति तेऽर्घ्यम्।
रीत्याऽस्यन्ती त्वियमुदबिन्दू-
न्धर्मिष्ठेवाऽर्पयति च पाद्यम् ॥ 3 ॥

एकेन सहचरं मृगमनुयान्तीं मृगीं वर्णयति–

मञ्जुं वासं रजतसुवर्ण-
चारुं द्रव्याकरमपि मुक्त्वा।
रिक्ते यान्तीं प्रियमनु मुग्धै-
णीम् पश्य त्वं स्वमनुहरन्तीम् ॥ 4 ॥

CANTO IX

Rāma's wandering in Citrakūṭa:

1. There, on the Citrakūṭa mount, while Rāma in order to entertain (amuse) Sītā as desired by her strolled around, from his moon-like face there flowed the charming nectar of words which provided joy to young female partridge.

Description by Rāma of the river Mandākinī:

2. This Mandākinī river practices fine music imitating the musical instrument with her sounds of *thaiya, thaiya*, dances with the gestures of her hands (in the form) of waves and sings with song of the peacock filled with the quality of sweetness (*mādhurya*).

3. This river like a righteous lady offers you *arghya* (respectful offering) with the conch shells filled with water come on its sandy bank in the rainy season and sprinkling water drops in proper manner is providing you with water for washing the feet.

Description of a female deer following her mate—the male deer:

4. Look at this innocent female deer, having left the beautiful resting place (home), a store house of beautiful articles of gold and silver, following her beloved in the wilderness as if imitating you as you have also left prosperous Ayodhyā following me in this forest.

कुश्रमणं वर्णयति–

श्रद्धाहीनः श्रमणशरण्यं-
मन्यो मन्योरिव तनुरग्रे।
णांऽशोन्मुक्तः श्रम इव शेषो
धर्मध्वज्यस्त्यभिशिखि, सोऽस्तु ॥ 5 ॥

सुश्रमणं वर्णयति–

मञ्जुध्यानामृतरसमग्नो-
नित्यश्रद्धाव्रत ऋषिराजः।
पुण्यात्मैषोऽस्य वदनपर्वे-
णाङ्कं द्रष्टुं प्रभव चकोरी ॥ 6 ॥

अन्वयव्यतिरेकाभ्यां श्रमणभावं विविनक्ति–

मन्ये योऽस्तस्मरमदमन्यु-
भिक्षालोभो गतमुदमन्युः।
गच्छन्तं तं परमहिमन्यु-
च्छेत्तुं नाऽलत्यपि शतमन्युः ॥ 7 ॥

तिष्ठन्तं मन्मथमदमञ्चे
रागद्वेषाऽलिभुजगदष्टम्।
घस्तुं प्राप्तं कुमतिपिशाच्या
वज्री नैव प्रभवति पातुम् ॥ 8 ॥

Description of an unworthy recluse:

5. In front of you is this ascetic devoid of faith who takes himself to be the refuge of other mendicants but is anger personified. He is devoid of even a particle of knowledge and [his renunciation] is just an effort wasted [if from *śrāmaṇa ṇa* is taken-out, the remainder; *śeṣa,* will be *śrama,* effort only]. He carries symbols of righteousness like matted hair and is like the fire burning in front of him. Well, let it be as it is.

Description of a good ascetic:

6. This ascetic, the blessed soul, who is immersed in the nectar-like joy of agreeable meditation, always practicing faith, is the best among the ascetics. You be like a female partridge to see his face shining like the full moon.

Analyses asceticism by excluding distinction and by logical connection:

7. I believe he has renounced desire, pride, anger, joy, sorrow and greed for alms. Even Indra cannot destroy him who has obtained the excellence of Supreme Brahman (through *Yogic* practices).

The other ascetic:

8. He is seated on the couch of desire and passion bitten by the scorpion and snake of attachment and enmity respectively, held by the demoness of insanity for her food.

Even Indra cannot protect him.

ईदृशो गृहस्थोऽपि मुक्तिं लब्धुमर्हतीति जीवन्मुक्तिपथं दर्शयति–

सोऽयं गार्ह्येऽप्यपहृतलेपोऽ-
भ्यस्तश्रीशाऽङ्घ्रियुगलभक्तिः।
गच्छन् मार्गे जनक इवाऽऽत्म-
च्छन्दान्मुक्तो जनकसुते! स्यात् ॥ 9 ॥

अलिप्तताऽशक्यत्वेऽपि मुक्तिहेतुभूतां चर्यां निर्दिशति–

मर्यादां यस्त्यजति न धर्म्यां
हानिं लाभं च मुहुरुदूहन्।
तेजो भक्तेः सुदधदहीनौ-
जाः सोऽभ्येति प्रभुपदमन्ते ॥ 10 ॥

द्वाभ्यां पुष्पवाटीं वर्णयति–

शस्तो गन्धो ह्वयति नु नौ हेऽ-
वश्यं पश्येः कुसुमवर्नीं ताम्।
रींहींबीजाङ्किभिरिव झिल्ली-
शब्दैर्मन्त्रैर्वशयति या त्वाम् ॥ 11 ॥

त्रुट्यन्तीभिर्निजसुमनोभिः
सूपायातां महयति सा त्वाम्।
दक्षे! तां प्रत्युपचर दृष्ट्यो-
नः स्यात् प्रत्यादर उपहासः ॥ 12 ॥

Even a householder like an ascetic deserves to obtain enlightenment –thus the path of Jīvanmukti is shown here:

9. Jānaki! This (ascetic) though a householder, has overcome his attachment to the world, with his devotion constantly turning towards the lotus feet of Śrī Viṣṇu, following the path [shown in śruti and smṛti. Like king Janaka he will attain salvation by himself automatically as a natural course.

Indications of the deeds which are the courses of salvation even when one is unable of detachment from the worldly affairs:

10. He who does not abandon the bounds of righteousness, who repeatedly considers the gains and losses of action done [rightly and wrongly], who bears the lustre of devotion with vigour undiminished attains the feet of the Lord in the end.

Description of the flower garden in two verses:

11. The sweet fragrance of flowers is definitely inviting us. Therefore we must go to that (the flower garden) which is casting a spell on you with the *mantras* containing *rīṅ hrīm* letters in the form of the sounds made by the black bees.

12. O clever one, this flower garden is worshipping you who have come [to it] nicely with the dropping of its flowers. You should also reciprocate by worshipping it with your benevolent glance. Not acknowledging the respect shown by the other person in the same manner gives rise to ridicule.

द्वाभ्यां भङ्ग्या तिर्यक्चेष्टामाह–

शङ्के, चक्राङ्ग-हरिणचक्रं
वर्णाऽभिन्ने कुमुद-तृणा-ऽब्जे।
यात्यालक्ष्यं गतिदूगुरोजात्
पूतं दृष्ट्वौक इह भवत्या ॥ 13 ॥

जिष्णू ऊरू करमिति कुम्भी-
तः स्तम्भं तं रुजति कदल्याः।
सम्यग् यन्न प्रभवति जेतुं
यशश्त्रुं, तत्सखमपि सोऽर्देत् ॥ 14 ॥

द्वाभ्यां ग्रामवासं वर्णयति–

ग्रामं मृत्साच्छदिकृतवासं
मोषाशङ्काऽऽवृतवृति-घासम्।
दक्षस्त्री-स्थापित-सुकरीषं
शस्तं पश्याऽनुगृह-हलीषम् ॥ 15 ॥

रज्येत् स्वस्थोऽप्यरुचितनाकोऽ-
थात्माऽमत्तः समुदिह नृणाम्।
मध्येऽच्छागच्छविरयमाप्ताऽ-
जः सत्साधुः ससुरभिखल्यः ॥ 16 ॥

चतुर्भिः कृषिस्थितिं वर्णयति–

पम्फुल्ति द्रागिह कृषिराशा-
पाकैः सार्धं श्रमिकृषिकाणाम्।
तीरे यत् सा भवति तटिन्या
रेणौ गोमूत्र-मलयुतायाम् ॥ 17 ॥

Description of the action of animals in an oblique way in two verses:

13. On seeing that this habitat has been sanctified by you and due to the similarity of your gait, eyes and breasts I suspect that the swan, the dear and the pair of ruddy goose have hidden themselves in white lily, grass and lotus respectively.

14. The elephant's trunk cannot excel the beauty of your thighs, hence, he is uprooting the trunk of the plantain tree (which also has likeness to your thighs). It is but proper that one gives pain to the friend of one's enemy when one cannot conquer the enemy.

Description of villages in two verses:

15. Look at this beautiful village where each house is made of clay and thatched roof, the fence around the house is covered with grass to obstruct the entry of the thieves, (on the fence) the dried cowdung cakes are beautifully placed by the clever women, each house has a plough and handles.

16. The village in the middle is crowded with goats yet is without the beauty of the goats for it has the beauty of the trees of (Citrakūṭa) mountain, there are charming good people yet it has crowd of cows and oil cakes. People here are healthy yet do not desire heaven, men here are happy yet they are without arrogance.

Description of agriculture in four verses:

17. In this place the earth bears full fruit of agriculture quickly with the fulfilment of the wishes of the hard working farmers because of the river's bank which has the cow's urine and cow dung mixed with the earth.

हस्ते सव्ये धृतलकुटस्त्रुग्
नुत्यः साक्षादिव शिखिहोत्री।
मध्येव्याघ्राजिनमभिवह्नि
तारं स्वाहेव वदति रक्षी ॥ 18 ॥

संव्याख्याभूरिव कृषिसञ्चा
गम्या, यस्मादभिमुखमञ्चा।
तोषध्वानिद्विजमुखरं चाऽ-
वागप्यास्यं स्फुटयति चञ्चा ॥ 19 ॥

नम्राऽऽदत्ते शिलमथ वप्र-
रेणूपर्युञ्छति कणमेषा।
णत्वं षत्वं विधिमिव वेत्ती-
हर्षिस्त्रीणां पटुषु च धुर्या ॥ 20 ॥

शैलविहारं निर्दिशति–

हरते हि मनोहृदयं हृदयं,
नुदतीति ततः सुनगः सुनगः।
मणिनूपुर-सूच्च-रणच्चरण-
द्वयतोऽट कलापि-हितेऽपिहिते ॥ 21 ॥

पद्माकरं वर्णयति–

चन्द्रानने सुकमलं कमलं करोति
नाच्छं तडागविषयं विष-यन्त्रणार्थम्।
चैत्यायितेऽत्र मधुपा मधुपानलुब्धा
वर्त्माऽपि संपिदधते दधते च मोदम् ॥ 22 ॥

18. The farmer, with a staff in his right hand looks like a praiseworthy *agnihotra* priest personified with a sacrificial ladle in his right hand, with fire in front, sitting on the tiger's skin and uttering loud sounds like *svāhā*.

19. The agricultural land should be taken to be like a stage for a speaker on which there is table made of wooden planks and there is also a puppet made of straw who though dumb yet with the sounds uttered by birds with delight appears to be garrulous.

20. Here on the agricultural land, the modest, devoted wife of the ascetic, foremost among clever women and best among ascetic woman, collecting the grains on the dust of this land, displays her knowledge of grammar as she knows the grammatical rules of *ṇatva* and *ṣatva*.

Description of stroll in the forest:

21. The beautiful mountain endowed with good trees attracts the heart and then inspires you too. Therefore, O Sītā, in this open place beneficial to the peacocks you should stroll around with your feet resounding with the loud sounds of your bejeweled anklets.

Description of the lotus pond:

22. O moon-faced Sītā! Does this beautiful lotus not adorn the pond? Not a single tree is here where the bees greedy for drinking the honey of flowers on finding a place do not feel delighted.

त्रिभिर्मुनिवृत्तिं प्रशंसन् शान्तरसं स्फुटीकरोति–

सुभ्रू राजति भालसीमनि परा भूतिर्न वेदाध्वनि
ग्रीवासंमुखमेव भाति न मुखं किञ्चाक्षमालापदम्।
वेष-प्रावरणे न तु प्रकरणे येषां तथा कोमलै-
ण-त्वक्-छित्, कुशलं घनं त्वनुपदं,
तान् पश्य धन्यान् मुनीन् ॥ 23 ॥

सङ्गः शान्तिरथाऽच्छलं मृगकुलं पानं झरीयं जल-
माहारः खलु कन्दमूलकफलं वासस्तथा वल्कलम्।
गम्यो ध्यानपथोऽथवा श्रुतपथो वाऽरण्यभूमीपथोऽ-
तः सक्लेशभवप्रपञ्चशमनं धन्यं मुनेर्जीवनम् ॥ 24 ॥

सुस्थानं यदि चित्रकूटशिखरी, किं स्वःपुरी वा पुरी,
ग्रीवा चेत् तुलसीय-माल्य, कलिता, मुक्ताऽस्तु मुक्तालता।
वासश्चेदटवीकुटीरकगृहाः, किं स्वर्गृहा वा गृहाः,
यद्यस्ति स्वमुखे हरेर्जपरसः, किं स्यात् सुधाया रसः ॥ 25 ॥

Bringing of the sentiment of Tranquillity by culogizing the life of the ascetics:

23. O beautiful-browed Sītā! Look at these blessed sages on whose forehead shines the best of ashes but the path of the Vedas is not disregarded, whose portion of the space facing the neck is the place for the rosary of beads but the mouth is not given to utter angry words, whose attire made of delicate deer skin has holes but there are no (holes) shortcomings in their activities; everywhere there is sound (unhindered) well-being but [there is hindrance in the form of the] *kuśa* mats which are spread at every step.

24. The life of the ascetic is indeed blessed as he has all: peace and innocent deer for company, water for drinking from waterfalls, roots and fruits for food, clothes made of tree barks, there is no coming and going except on the path of meditation or the path of the Vedas or the forest region. Therefore they are free from the suffering from worldly concerns and worldly bondage.

25. If an ascetic gets to live on the peaks of the beautiful Citrakūṭa what is the use of heaven or of the city (Ayodhyā)? If the neck is adorned with Tulasī garland the pearl necklace can be abandoned. If for living space huts in the forest are available then the mansions (of Ayodhyā) or of heaven are of no use. If one has the sweet taste of the Hari's name in the mouth what is the use of the taste of nectar?

युग्मेन वेणून् वर्णयति–

चङ्क्रम्यतेऽद्रिरयमुन्नतबाहु नाकं
तत्प्राप्तये विरचयत्यधिरोहिर्णी वा।
सर्वंसहां च दिवमेकयतीव किंवा,
वंशैरुत द्रढयतीव नभोवितानम् ॥ 26 ॥

शंसत्युताऽत्र वसतीरभिसारिकाणां
सन्देहिनः क्रतुभुजः स्वभुजैरिवैभिः।
द्राघिष्ठतां च परिणाहमसौ मिमीते
मोदेन वा हरिपदाब्जमितस्य खस्य ॥ 27 ॥

भूमिशीर्णकुसुमप्रकरं खनिरत्ननिकरं च वर्णयति–

मन्येऽयि भौमि! तव पेलवपादपद्म-
हानिच्छिदे द्रुसुमसंस्तरमास्तृताऽद्रिः।
बद्धादरः सुभृतभव्यभवत्-प्रसूती-
लः पश्यतीव खनिरत्नदृशैष यत् त्वाम् ॥ 28 ॥

निर्झर-प्रपातं वर्णयति–

आत्मम्भरीन् दुरवटाञ्झरपातदम्भाद्
दिष्ट्यैष शिक्षयति क्लृप्तपरोपकारः।
तन्वङ्गि कानन-निजाङ्क उदुह्य भूस्त्वां
स्तन्यं प्रवर्षयति शैलकुचादुताहो ॥ 29 ॥

Description of the bamboos in two verses:

26. The mountain Citrakūṭa, with its raised arms of bamboo shoots is going and going (climbing) upward to reach the heaven or is creating a flight of steps to reach there. Or may be, by uplifting the bamboos it is making heaven and the all-tolerant earth as one or may be it is strengthening the canopy of the sky

27. Or with his arms in the form of bamboos it gives indication of the living quarters of the women going to meet the gods who are having doubts. Or with his arms of bamboos (the Citrakūṭa) measures the expanse and length of the ether which was measured by the lotus feet of Viṣṇu with joy.

Description of the clustres of flowers strewn on the earth and of the pile of jewels from the mine:

28. O Sītā, the daughter of the earth! This mountain has spread a bed of flowers from its trees to destroy the damage (caused by the straw) to your delicate lotus feet. I think this mountain, full of respect, who has looked after well the beautiful earth, your birthplace, is looking at you with its eyes of jewels of the mine.

Description of waterfall:

29. O delicate- limbed one! This mountain having done good (filling the ponds) from its waterfalls is as if teaching a lesson in benevolence to the small pits which fill themselves only or may be the earth carrying you in her lap of this forest is feeding you with the milk in the form of this water of the waterfall flowing from the breast-like mountain.

तत्रत्यम् अभिसारिकाविनोदमाह–

घ्नन्ति स्मरज्वरमिह प्रियसंगमेनाऽ-
थाऽऽलापमाविदधतेऽभिसृता गुहासु।
वृत्तान्तसूचकजना इव कीचकास्तु
तं छिद्रधारिण इमे बहिरुल्लपन्ति ॥ 30 ॥

अथ षण्णामृतूनां सह-समागमं सूचयति–

सीते मुदाऽभिमुखिता इव लोकपात्रा
तावत् समागुरनुराग्यवलोकपात्राः।
यात्राप्रबन्धननिबन्धितबन्धुकामा-
श्चक्षूंषि नः षड्ऋतवः सह बन्धुकामाः ॥ 31 ॥

तत्र चतुर्भिर्वसन्तं वर्णयति–

विद्योतते प्रथममेष पुरो वसन्तः
शेषं शरीरमतनोर्ऋतुषूचितो राट्।
षट्सु श्रिया मधुरिमेव रसेषु कान्तेऽ-
तः किं वसन्ततिलकं तिलकं दधाति ॥ 32 ॥

सुच्छत्र-चामरकमाम्रक-सस्यशीर्षं
ग्रीवाश्मगर्भमणिमाल्यमथालिमाला।
वर्याम्रमञ्जरिरमुष्य विभाति मौलि-
श्चार्चिक्यमेष धरते सुमचन्दनानाम् ॥ 33 ॥

Description of recreation of the ladies going out to meet their lovers over there:

30. Here on this mountain, in the caves coming by themselves to the appointed places for meeting their lovers, the ladies pacify their fever of love and talk intimately (with their lovers). The hollow bamboos like the men with faults who speak outside about the events, are, as if, betraying their (of lovers) words outside.

Description of six seasons at one and the same time:

31. The six seasons that are worthy of beholding by the devotees who have employed Cupid to arrạnge for ushering in their journey and who are desirous of controlling together our six eyes (belonging to the three of us), have presented themselves here together happily at one time under the direction of God, the protector of the world.

Description of spring in four verses:

32. O beloved, first this spring season looking beautiful before us (due to its relation to Cupid) is as if it was the remains of Cupid's body. Just as *Mādhurya* is the sweetest *rasa* among the six of them, in the same way, spring being the best in beauty among the six seasons, the king among them, bears the flower named *vasantatilaka* as the mark of kingship.

Vasanta is described as a king:

33. The small mango trees and the spikes of the grains look as if they are the umbrella and the crown for king, the row of bees decorate the neck like the garland of blue sapphire jewels, the excellent mango sprouts are like the crown and the flowers look as if the king has smeared sandal paste on his body.

पिष्टातकैरिव पलाशसुमैः प्रपूर्णं
तत् प्राङ्गणं युवजनाय सुरोचतेऽद्य।
सर्वे स्तुवन्ति पिकवन्दिन उच्चवंश-
वंशीं गिरिर्धमति नृत्यति तेऽन्तरात्मा ॥ 34 ॥

श्रुत्वाऽस्य योगमभिनन्दसि मेन्दुवक्त्रे!
त्वाञ्चाप्यहं, मिथुनमेनमयं तथा नौ।
रागो रतिश्च रमणो रमणी रतीशो
मन्ये रसेश ऋतुराट् च समं दुरापाः ॥ 35 ॥

इतः परं चतुर्भिर्ग्रीष्मं वर्णयति–

स्यन्दनं खरखरांशुतापित-
वायुरूपमधिरूढ उद्धतः।
नग्नयञ्जनमुपैत् तपस्तथो-
रःस्थलं प्रतपनास्त्रतस्तुदन् ॥ 36 ॥

चक्षते 'कुरु कराङ्क' मित्यमी
काकवन्दिन इमं कुशासनम्।
रज्यतेऽलमनुकूलवादिना
सख्यमागतवता परंतपः ॥ 37 ॥

यं स्त्रियेव परितप्तवात्ययाऽऽ-
राधितं च सुहृदा दवाग्निना।
मेलयन्त्यति कदाशिषाऽधुनै-
णव्रजा अजननिर्भवत्विति[1] ॥ 38 ॥

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1. 'अजयनिः' इति पाठान्तरम्।

34. This open space in front of you filled with *Palāśa* flowers (Butea Frondosa) looking like powdered colour, is liked by the youth. The group of cuckoos is singing praises like bards, the mountain is playing the flute of its bamboos, seeing which your inner self is dancing (with joy).

35. O moon faced one! Hearing about the advent of spring, you offer me greetings and I offer greetings to you. We both as a couple greet this spring season and the spring greets us in reciprocation. It is a very rare occasion that we have here love, the *sthāyibhāva rati* (the permanent condition of mind), the lover, the beloved as well as Cupid. I think it is difficult to have the foremost *Rasa Śṛṅgāra* (sentiment of love) as well as the spring (the foremost season) simultaneously.

From here onwards the description of summer season in four verses:

36. The harsh summer season seated on the chariot of wind heated by the fierce heat of the scorching sun has arrived forcing the people to be naked by taking off their clothes. It looks as if a tyrant has pierced the hearts of the people with the weapon of heat.

37. These crows are now the bards who keep saying 'grab whatever is in hand', now only bad administration is left or only the seat made by kuśa grass is left. It tortures others, feels happy with those who speak what is favourable and is friendly with them.

38. The herds of deer like women are cursing the summer season: 'May they not be born', the season, which is worshipped by his friend, the forest conflagration and the scorching winds.

प्रीयते हृदयमीषदूहयाऽ-
तश्चलेम हिमवन्तमन्विति।
चैलमुञ्झति तुषारघर्मि ही-
वाग्नि-तप्तमह! सोऽपि गैरिकम्॥ 39॥

इतः परं चतुर्भिर्वर्षावर्णनमाह–

निर्बिभ्राणा जलधरमालामालां
सा प्रावृड् द्यां क्षणरुचि-मौलिं मौलिम्।
क्षित्यां नूनं पदमिह धत्ते, धत्ते
कं नो धात्री स्पृशति च बालं वाऽलम्॥ 40॥

तन्वन्नृत्यं स्वनिनदवर्ही बर्ही
तोषं सीरध्वजनृपसूते! सूते।
वासस्तुल्यान् घनजलधारा-धारा-
नत्राऽऽधत्ते क्षितिरनिघासान् घासान्॥ 41॥

रम्यं रम्यं दृगमृतवर्षं वर्षं
राज्ये राज्ये सरुचिविलोकं लोकम्।
जेमं जेमं सदशनजातं जातं
नव्यं नव्यं द्रढयति कामं कामम्॥ 42॥

वैरायन्ते प्रतितटि नद्यो, न द्यो-
रालोकेऽब्दैरपहृतरूपं रूपम्।
नुन्ने वातैः क्वचन सदभ्रेऽदभ्रे
कञ्चित् कालं स्फुरति सभानुर्भानुः॥ 43॥

39. The heart finds some consolation thinking that we should move from this place towards a snowy mountain. But alas! Even Himālaya, scorched by heat is sweating and is removing his mountain clothes of the form of red chalk [which melts under the impact of heat].

Description of the rainy season in four verses:

40. The rainy season wearing the garland of blue jewels (sapphires) in the form of row of clouds, holding the crown of lightning on the forehead of sky, surely places her foot in the lap of her foster mother earth. Which mother (foster mother) does not nourish properly a person as her child (the earth nourishes all).

41. O Daughter of Sīradhvaja (Janaka) the peacock raising the volume of its voice while dancing emits joy. Here in this place, the earth, putting on the showers of dark clouds, which are like her clothes, bears the grass, the food for cattle, where there was no grass earlier.

42. This rain, which is enchanting to the eyes, showering nectar whom people in all states are watching with longing is increasing extremely desires (passion) by feeding people with a variety of delicious foods grown.

43. The rivers are being hostile to the banks (by breaking the dams). I do not see the sky whose beauty is snatched away by the clouds. Sometimes, the sun with his rays is seen only for some time when some dark clouds are removed by the winds.

अथः चतुर्भिः शरदं वर्णयति–

थय्यथय्यिति रवोढमृदङ्गाऽ-
नंनमत्-सितगरुत्-कलगाना।
प्रस्तवीति शरदं सरिदेतां
तिर्यगंशुकधरा परिणोतुम् ॥ 44 ॥

राजते रजनिरच्छनभस्का
माद्यतीव लसदिन्दु नभश्च।
याति चेन्दुरुरुचन्द्रिक आभां
वेष्ट्यते प्रतिभु चन्द्रिकयाऽपि ॥ 45 ॥

दिक्षु रुक् शरदिजा नरिनर्त्ति
तंतनीति च मुदं नयनेषु।
सर्सरीति जलदैः सह केकी
वंवनीति च विधिं स्व-पिधानम् ॥ 46 ॥

प्रह्वहंसनिवहैः सरसीवे-
णव्रजैः स्फुरति शाद्वलवाटी।
या पुरा गम-सृतिर्बहुवर्षा-
दुःषमा, ऽद्य तु न शारद-वीर्यात् ॥ 47 ॥

इतः परं चतुर्भिर्हेमन्तं वर्णयति–

खिन्नास्तनुत्राण्यपि येऽमुचन् पुरा
तेऽमी वरासीनपि बिभ्रतेऽधुना।
नन्वागतं पश्य हिमर्तुमुद्यतं
चराचरोत्क्लेश इमं कुशीतलैः ॥ 48 ॥

Description of the autumn season in four verses:

44. Wearing the attire in the form of the birds living on her banks, this Mandākinī river, with the sound of *thaiya thaiya* in her waters resembling the sound raised by the playing of the drums and with the melodious voice of the swans, is welcoming the advent of this autumn season.

45. The night is resplendent with a clear sky. The sky with the moon shining brightly is delighted with joy and the moon receives the beauty from abundant moonlight. Each place is enveloped by the moonlight.

46. The beauty born of the autumn season is dancing in all the directions, increasing the joy in the eyes. The peacock is running along with the clouds and is begging the Creator for a place for itself to hide.

47. The green meadow looks charming with the groups of deer like a lake with the groups of swans attached [to it]. The pathways which were difficult to tread earlier due to excessive rain are not so now due to the effect of the autumn season just as the difficult scripture due to a gap of many years becomes easier by the grace of goddess of learning.

Description of the winter season in four verses:

48. Look at the approaching winter season, which is engaged in torturing the animate and inanimate beings by severe cold. Those people who earlier (in summer) feeling distressed took off their clothes which protect the body, the very same people now wear thick clothes (i.e. *śāṭakas, dhotis*).

प्रभां प्रभेशस्य पटं च पावकं
तिरः प्रियां पाकमथो पिचुं पयः ।
ज्ञात्वेति पाद्यानि विधेर्य आश्रयेत्
तं हैमनी रुग् न कदापि बाधते ॥ 49 ॥

चराचरं चारु भियेव धुन्वती
राज्यं तितांसुस्तुहिनस्य तीव्रता ।
मेयं स्पृशत् स्मेति जनोऽद्य कुङ्कुमै-
णनाभिलिप्तो ज्वलदुल्मुकायते ॥ 50 ॥

तनोति या सीत्कृतिमाननान्तरा-
दाकम्पमाना धृतरोमहर्षणा ।
वामेक्षणा सा सुरते रतेश्वरं
लिलीषुराख्यात्यहह! हैममासनम् ॥ 51 ॥

अन्ते चतुर्भिः शिशिरं वर्णयति–

वसन्तपञ्चम्युपजातिमेष
धंधं-रवं स्वं पटहं विवृण्वन् ।
प्रहस्य काक्वा स्थविरान् हिमर्तु
तिरोभवन्तं शिशिरोऽनुरुन्धे ॥ 52 ॥

वाते परास्कन्दिनि निर्धनोऽपि
लिलीषते संज्ञ इहाऽद्य जान्वोः ।
नन्वेष चेत् प्रज्ञ उपानतास्य-
श्चकास्ति दोःस्वस्तिकगुप्तहृत्स्वः ॥ 53 ॥

49. He who is able to partake the things beginning with the letter *p*, viz, the light of the sun, clothes, fire, one's beloved in privacy, the sweetmeats (prepared with health- giving medicines) etc., mulberry and milk [*prabhā, paṭa, pāvaka, priyā, pāka, picu, payas*) as a sacred command, does not suffer from winter diseases.

50. The severity of the winter season, causing the animate and inanimate beings to shiver thoroughly out of fear as it were is desirous of spreading her kingdom (of cold). In order not to be touched by the extreme cold people smear themselves with saffron and musk giving the appearance of a burning firebrand.

51. (In this season) A woman (during copulation) shivering with cold uttering words from inside her mouth giving out the sound *sīt* with thrill of horripilation desirous of tight embrace says [to her lover] that there should be no journey undertaken in this cold weather (season).

Description of cold season in four verses:

52. On the day of Vasanta Pañcamī (fifth day of the bright half of the month of Māgha), with the sound of *dham dham* on the drums announcing and communicating its advent it with humour implores the Hemanta season which is disappearing, (to again come back), mocking the old people with the change of the voice.

53. In this world even a poor man when the sharp cold wind attacks, wants to hide himself by putting his head within his knees joined together. But if he is wise, then making a *svastika* with his two arms, protecting his heart like wealth with his head bent, he looks good.

बलात् क्षतोष्ठी प्रभुणा कलङ्का-
लंकारिणी चन्द्रकलेव याऽऽभात्।
तनूजसन्ना, शिशिर-स्थितेः सा
त्रपौद्य-राहोरबलाऽवति स्वम् ॥ 54 ॥

अन्तिममिष्टं निवेदयन् श्रीरामः प्रस्तुतमुपसंहरते–

करोति हीनं तप-कृष्णपक्षोऽ-
थ पीव हेमन्त-वदात-पक्षः।
यामन्ततोऽर्धं शिशिराष्टमाहो
मानिन्यमूं भुङ्क्ष्व निशेन्दुलक्ष्मीम् ॥ 55 ॥

श्रीसीतारामयो रहः केलिनिरूपणेन सर्गमुपसंहरति–

स प्रोच्येति विरेमिवान्, सहचरी तत्साहचर्योन्मदाऽ-
वादीदेनमिति त्वया विरहिता वत्स्यं नु चेत्, का दशा?।
नम्रास्यं स्रवदश्रु चेति वचतीं, न स्यात् तथेत्यर्पितो-
रःश्लेषेण मनोरमां रमयतो रामस्य रेमे मनः ॥ 56 ॥

इति श्रीकविराजाशुकविना श्रीनित्यानन्दशास्त्रिणा विरचिते
रामाङ्के श्रीरामचरिताब्धिरत्ने महाकाव्ये मदिरानामा
नवमः सर्गः समाप्तः ॥9॥

54. In this season, a woman whose lower lips are bitten forcefully by her lover under the influence of passion with her ornament in the form of that spot looking like a digit of the moon can get away by blaming it on the weather and save herself from the Rāhu-like bashfulness.

Finally conveying what he likes concludes:

55. O proud one, during summer the nights are small just as the dark half of the month makes the beauty of the moon weak and during cold weather the nights are long just as the bright half of the month increases the beauty of the moon. But in cold season the day and the night are divided in exactly half and half. Therefore during (cold) season, you should enjoy the beauty of the moon.

Conclusion of the Canto with the description of the love sports at a secluded place of Sītā and Rāma:

56. Having spoken to Sītā in this way Rāma stopped. Sītā, his companion rejoicing in his company, said: If I were without you (in Ayodhyā) what would have happened (to me)? Saying this she felt shy and tears started rolling down her eyes. Rāma said: It should not happen and felt happy in heart by fondling her, the beautiful one.

With this concludes the Ninth Canto of the Mahākāvya *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Madirā.

अथ दशमः सर्गः

अथ श्रीरामस्य दण्डकारण्यप्रस्थानमाह–

सुज्ञा आयोध्या अत्र लोकाः पुनः प्रा-
ग्रीत्याऽऽगच्छेयुर्नन्विति ज्ञप्ततर्कः ।
वश्योऽन्येद्युः स प्रस्थितो दण्डकान् द्राक्
शङ्के सैषाऽभूत् प्रेरणा वैश्वदेवी ॥ 1 ॥

द्वाभ्यामत्रिदर्शनमाह–

किञ्चिद्दूरेऽत्रेराश्रमं प्राप्तवान् सोऽ-
तश्चन्द्रो वा तं प्राणमत् प्राणमत्तम् ।
चारित्रस्यात्मा साऽनसूयां तनूं वाऽऽ-
सीन्नित्यं हृष्टाऽऽरोहिणी प्राप्य सीता ॥ 2 ॥

निन्याते प्रीतौ दंपती विश्रमावि-
त्यंशं कालस्यान्योन्यमाभाषमाणौ ।
वीर्येणाऽथो तौ विप्रयुक्तौ नियत्या
ये संयुक्ताः प्राक् ते वियुक्ताः स्युरन्ते ॥ 3 ॥

अनन्तरं मार्गगमनं वर्णयति–

णश्शोभां धत्ते प्राक् ततो वै यथा स
रामोऽतः पश्चात् तौ तथौचित्युपेतौ ।

CANTO X

Description of Rāma's departure for Daṇḍakāraṇya:

1. Having conveyed his thinking that the people of Ayodhyā might visit them here again as they did earlier, Rāma, the self-controlled one, immediately, the next day, departed for the Daṇḍaka forest. My feeling is that that was the urge of all the gods (for fulfilling the mission of destroying Rāvaṇa).

Description of meeting with sage Atri:

2. After a short distance he came upon sage Atri's hermitage. Rāma bowed to Atri who was happy as if he had got his vital breath, as if he was the moon being delighted on seeing Atri, its place of birth. Sītā the soul of righteousness happily sat next to Anasūyā who was the embodiment of righteousness as if Rohiṇi, the wife of the moon was sitting there.

3. Rāma and Sītā engaged in conversation with Atri and Anasūyā and taking rest and having passed some time were separated by the force of destiny. Those who first come together are separated in the end. [This is the way of life].

Next is description of proceeding on the path:

4. Just as *ṇ* looks beautiful before the letter *t* similarly Rāma looked beautiful and the two (Sītā and

घर्मं तर्षं च श्रान्तिमामन्दवातो
वेशन्तो वन्यश्रीश्च तेषामहार्षुः ॥ 4 ॥

दण्डकाप्तिं मुनिसंमेलं चाह–

रामो युञ्जानो दण्डकं योगमल्प-
घस्रैः प्राप्नोत् स ध्यान-धीभ्यां सहाभ्याम् ।
वन्द्यं तं युक्तं योगिनस्तन्निवासाः
प्रत्युद्यातास्तेऽपूजयन् पूजयन्तम् ॥ 5 ॥

मुनिकृतां रक्षोविनाशार्थनां तत्स्वीकृतिं चाह–

यत्नाद् रक्षां तं सर्षिपङ्क्तिर्ययाचे
यार्ताऽऽसीद् भीत्याऽत्रत्यरात्रिंचरेभ्यः ।
थय्या-थय्येति ह्लादयन्ती मृदङ्ग-
न्तुष्टा स्वीकृत्याऽकीर्तयत् कीर्तिमन्ते ॥ 6 ॥

विराधहननमाह–

दुन्दुभ्युन्नादं तं मृदङ्गं विबुध्य
दुष्टस्तत्राऽऽयात् कृष्णरूपो विराधः ।
भेत्तारं यज्ञान् संविदानः स रामः
कायान्निष्पुण्यात्तं विमुक्तीचकार ॥ 7 ॥

Lakṣmaṇa) like [the letters] *t* and *th* followed him respectively in proper order. On the way their sweat, thirst and fatigue was removed by soft breeze, pond and the beauty of the forest respectively.

Description of arrival in Daṇḍakāraṇya and meeting with the sages:

5. Rāma entered Daṇḍaka in a few days accompanied by the two (Sītā and Lakṣmaṇa) meditation and knowledge. Therefore the inhabitants of Daṇḍaka, the *Yogins* received him to pay homage to him (Rāma), the adorable and the worshipful one.

Description of the request of the ascetics for the destruction of the demons and Rāma's acceptance of it:

6. The sages of Daṇḍaka forest who were tortured with fear of the demons requested him to protect them carefully from the demons inhabiting the forest. Rāma accepted to do the same so that the sages feeling satisfied sang the glory of the lustrous Rāma by playing the drum making *thaiya thaiya* sounds.

Description of the killing of Virādha:

7. Hearing the loud sound of the tabor like the sound of the drum, the wicked demon Virādha of dark form came there. Recognizing him to be the destroyer of the sacrifices Rāma released him from the body, which was devoid of any merit.

शरभङ्ग-दर्शनम्-

यत्नात् प्रापत् सोऽथाश्रमं शारभङ्ग-
मुत्पन्नार्थाप्तिं तत्पतिं तं च नत्वा।
तत्तत् सिद्धं तत्-स्वःप्रयाणादि दृष्ट्वाऽ-
मंस्त स्वं धन्यं धन्यधन्योऽपि रामः ॥ 8 ॥

सुतीक्ष्ण-दर्शनमाह-

दर्शं दर्शं स ब्रह्मधाम्ना सुतीक्ष्णं
शश्वत् संशान्तं चात्मनाम्ना सुतीक्ष्णम्।
यागानुष्ठानार्थेषु वित्तं वशिष्ठं
मान्यः प्राहृष्यच्चास्मरत्तं वशिष्ठम् ॥ 9 ॥

स प्रेक्ष्य प्रेक्ष्यं तं स्वभार्यानुजाभ्यां
सुप्रीतः सार्धं प्रीतवद्भ्यां नितान्तम्।
ग्रीवां भक्तिं वा नामयित्वोन्नमय्य
वोढा सीतायाः सादरं प्रण्यपप्तत् ॥ 10 ॥

अगस्त्यदर्शनमाह-

मत्वाऽगस्त्यर्षिं संनिकृष्टं प्रकृष्टं
हारं हृद्धार्यं भक्तिमुक्ताभृतत्वात्।
पर्येत्याकृष्टो राघवस्तद्गुणौघै-
र्वन्द्यं वन्दित्वाऽविन्ददानन्दवृन्दम् ॥ 11 ॥

Meeting with Jaṭāyu and going to Pañcavaṭī:

8. Rāma, the blessed among the blessed carefully reaching the hermitage of Śarabhaṅga and bowing to its master who had obtained the fruit [of his meeting with him (Rāma)] seeing the preparation for the sage's ascent to heaven etc. considered himself to be blessed (lucky).

Meeting with Sutīkṣṇa:

9. Venerable Rāma, again and again looked at him who was Sutīkṣṇa by name, fiery with the lustre of penance yet actually the very embodiment of peace, famous in the performance of the sacrifices, best among the self-controlled sages. Seeing him, he was reminded of his own preceptor Vasiṣṭha and felt happy.

10. The husband of Sītā (Rāma), together with his wife and younger brother who were extremely happy looked at the sage, worthy of seeing with immense delight and bowing his head before the sage, taking the path of devotion to great height, paid obeisance respectfully.

Meeting with Agastya:

11. Knowing that the sage Agastya who was very near and who was like an exalted garland worthy of wearing on his chest on account of having the pearls of devotion, Rāma attracted by the clustre of his qualities approached him, paid his obeisance to the worshipful one and obtained immense joy.

अगस्त्यभ्रातुर्दर्शनमाह–

तस्य भ्राजिष्णुं भ्रातरं भ्रातृ-भक्त्या
संज्ञां त्यक्त्वा तद्-भ्रातृ-नाम्नैव वित्तम्।
निध्याय ध्यायं ध्यायमन्तः प्रपूर्णाऽऽ-
भं भानुं भानुभ्राजितेजा ववन्दे ॥ 12 ॥

अथागस्त्याश्रमीयं प्रास्थानिकं संवादं चतुर्भिराह–

उपाददेऽगस्तिगिराऽथ तत्त-
त्स्मरन् मनस्येव हरेः स शस्त्रम्।
यियासुरूचे च नताननस्तं
त्वामद्य दृष्ट्वा सफलोऽस्मि योगिन् ॥ 13 ॥

महामुनिः स्वस्तिगिरा समन्द-
हासान्मुखान्निर्गतयाऽर्चयंस्तम्।
बाधां हरिष्यन्तमुवाच युक्त्याऽऽ-
हुः साधुसङ्गं हि मिथः कृतार्थम् ॥ 14 ॥

अगस्त्यकृतं पञ्चवटीवर्णनमाह–

प्रेक्ष्या पञ्चवटी सुखामृतघटी गोदावरीया तटी,
यत्रोल्लासपटीयसी छविनटी खेलेद् यथा मर्कटी।
चारुः केकिझटी-पिकाऽलि-निकटी-कृद् याऽस्ति नाट्योद्घटी,
स्थित्यै तत्र जटीय-सीमनि कुटीमाधेहि यत् त्वं जटी ॥ 15 ॥

Meeting with Agastya's brother:

12. Rāma, endowed with the lustre like that of the sun, having seen his (Agastya's) brother who was resplendent and who had made himself known as the brother of Agastya since he had abandoned his own name out of devotion for him, his brother, remembering in his mind the fully orbed sun, paid his obeisance to him.

The following four verses describe the exchange of words (conversation) at the time of being seen off from the hermitage of Agastya:

13. Rāma by order of Agastya accepted the weapons of Viṣṇu and remembering the same in his heart desirous of leaving said to him with his head bowed, 'O *Yogin*, on account of meeting with you, I feel fulfilled.

14. The great sage smiling softly, honouring Rāma who was taking away the obstacles (caused by the demons) by his (Agastya's) words of blessing escaping his lips (lit. mouth) said in skillful speech that the meeting of good souls brings to each other success in their respective objectives.

Pañcavaṭī as described by Agastya:

15. Situated on the bank of the Godāvarī river, the beautiful Pañcavaṭī like the pitcher of nectar of bliss, clever in dalliance, with its beauty itself as a dancer, plays like a monkey. It with the dance of peacocks, the singing of cuckoos and the humming of bees displays the three features of dramatics. O Rāma, since you are a *tapasvin* wearing matted locks you lay a cottage for your stay within the boundary of the trees.

मञ्जुलं वाक्यमापीय कर्णाध्वना
हारहूाररसं पानपात्र्येव सः।
बल्लभाशीःस्रजा स्रग्विर्णीं कल्पिते-
लः स्वमूर्तिं धरन् राघवः प्रास्थित॥ 16॥

त्रिभिर्दंपत्योर्मार्गविश्रमविनोदमाह—

पानीयाय गतेऽनुजे पथि तरुच्छाये स्त्रिया स स्थितोऽ-
दाङ्क्षीद् बिम्बफलं तदा शुक इतः सीताऽतिभीता सती।
गुप्तीकृत्य भयं तु विस्मयमिव प्राप्ताऽङ्गुलिच्छादितो-
ष्ठेत्यब्रूत निरोष्ठ्य 'मस्त्यथ गतिः शेषाऽचिरं यात
तत्' ॥ 17॥

नम्रास्योऽपि स तिर्यगीक्षितवधूभीरुत्वचेष्टश्चिरं
चित्ते कौतुकसंमदाननुभवन् रामोऽब्रवीत् सस्मितम्।
क्षेमं कच्चिदनोष्ठ्य-वाक्य-कुशले बिम्बोष्ठि तेऽत्र स्थिते
पत्यौ द्रष्टुमपीच्छतु त्वदधरं को नाम, दंष्टुं तु किम्? ॥ 18॥

संप्राप्य तन्वि शुक एष तवेव नासां
पूर्वैः शुभैर्दशति चोष्ठविडम्बि विम्बम्।
णं यल्लभेत तृषितोऽपि वने स्वपुण्या-
दभ्येति यद् धृतजलः खलु लक्ष्मणोऽयम्॥ 19॥

16. Rāma, drinking the charming words of Agastya through the passage of his ears as one drinks grape juice from the cup, wearing on his person like a garland the dear blessing of Agastya having uttered his praise departed from there.

Description of the diversions of the couple for removing the fatigue on the way in three verses:

17. On the way when Lakṣmaṇa went to fetch water, Rāma sat under the shade of a tree with Sītā. At that time a parrot tried to prick at Sītā's lips mistaking them to be Bimba fruit which frightened Sītā very much. Yet hiding her fear, showing as if surprised, she covered her lips with her fingers and uttered the words without using any letters which originate from lips (saying)- Is the journey still left? You should proceed quickly [*asty atha gatiḥ śeṣā ciraṁ yāta tat*- no labial letter here].

18. Rāma, though his head was bent, saw with oblique eyes, his wife's effort at show of fear and feeling amused in his heart said with a smile, 'O Sītā, you are clever at speaking without using words (spoken) from lips. O Sītā with your lips like the Bimba fruit, who dares to look at your lips with pervert mind, while I, your husband am present here let alone bite them?

19. O delicate one, this parrot having obtained a nose similar to yours due to its auspicious merits is picking at the bimba fruit which resembles your lower lips. A thirsty person, due to his merits, finds water even in a jungle. Here Lakṣmaṇa has come with the water.

जटायुर्दर्शनं पञ्चवटीगमनं चाह–

शस्तं प्रियामिति वदन् स जटायुषोऽग्रे
योगं समेत्य पथि पञ्चवटीमवाप।
जञ्जन्यमानपरमप्रमदो मुनींश्च
नंनम्यते स्म च कुटीं सुखमध्युवास ॥ 20 ॥

अथ शूर्पणखागमनमाह–

बिभ्राणा विषमां शमीमिव तनूं व्यात्तानना जातुचिद्
भेरीवोद्धुवती सुरक्तनयने उल्के इव व्यञ्जती।
दर्पाच्छूर्पणखाभिधा निशिचरी जात्याऽप्यटन्ती दिवा
चञ्चत्कीकसमालभारिहृदयाऽत्राऽऽगाद् यथा
डाकिनी ॥ 21 ॥

शूर्पणखाभीतिप्रभावं व्यावर्णयति–

पुष्पादानरतास्तपस्विवनिता वल्लौ निलीय स्थिता,
नम्रा मातुरधोंशुकं च शवरी-बाला द्रुतं प्राविशन्।
स्तारं स्तारमथाजिनैर्निजतनूं बालर्षयोऽशेरत,
लान्ती वल्लभपृष्ठमाश्रयमहो!
अध्यास्त सीता भयात् ॥ 22 ॥

सप्ताश्वंश्य-मदनेक्षणमात्रमुग्धा
तैस्तैः स्वमायिकबलैर्धृतरम्यरूपा।
केलीकलाकुल-कलापि-कलेन नुन्नाऽ-
नङ्गं श्रितेव सुतनूस्तमुवाच सैवम् ॥ 23 ॥

Meeting with Jaṭāyu and going to Pañcavaṭī:

20. Thus speaking happily to his wife, Rāma met Jaṭāyu on the way and reached Pañcavaṭī. Thereafter experiencing great delight and paying obeisance to the sages he lived happily in a cottage.

The arrival of Śūrpaṇakhā on the scene:

21. Having a strong body like that of Śamī tree, with her mouth wide open, emitting sounds like a kettle drum, showing her meteor-like red eyes, wearing on her chest the garland of skulls which moved to and fro a demoness full of arrogance of the name of Śūrpaṇakhā who though roamed at night, came like a Ḍākinī there (near Rāma's cottage) during the day.

Impact of the fear of Śūrpaṇakhā:

22. Out of fear of Śūrpaṇakhā, the wives of the hermits who were busy picking up flowers, stayed hidden in the creeper, the children of the Bheel women went quickly into the lower garments of their mothers, the children of sages (the young hermits) lay covering their bodies with the deer skins, Sītā stood taking shelter behind her husband.

23. Enchanted by a mere glance of Cupid-like Rāma, she assumed a pretty form with her various magical powers, under the influence of desire aroused by the sweet and indistinct sounds of the peacock expert in amorous skills. With a beautiful body, over-powered by passion, she spoke to Rāma in this manner:

श्रीरामं प्रति शूर्पणखाया वचनम्–

मत्तोऽप्यधिका किमस्ति सीता?
　　हे राघव! या कटाक्ष-लक्ष्म्या।
षुषोढयिषुरिव शरान् स्मरस्यै-
　　णाङ्कं मुखतो द्विधयितुमिच्छुः ॥ 24 ॥

गिरीन् मया निर्विश जानकीं त्यजाऽ-
　　रिं मन्यमानो मशकं तृणाय वा।
रमेत यद् त्वादृश एव मादृशा
　　साकं तथेदृक्षजनस्त्वमूदृशा ॥ 25 ॥

श्रीरामस्य शूर्पणखां प्रति प्रतिवचनमाह–

तत्तन्निशम्य रघुराडवदत् सुवृत्ता-
　　लंकार आदिकविगुम्फ इव प्रसन्नः।
चैत्रेण संमिल पलाशिनि लक्ष्मणेन
　　वश्योऽस्मि माधविकया किल माधवोऽहम् ॥ 26 ॥

तदेव प्रकारान्तरेण समर्थयते–

जनकसुतया सस्त्रीकोऽहं सदा हरिणीक्षणे!
　　ननु मदनुजोऽजानिर्जाने त्वमप्यधुनाऽधवा।
यदवसितवान् दैवोऽयोगोऽद्य दर्श इव स्फुर-
　　न्प्रतिपदिव मे त्याज्या विद्यार्थिनोऽपि मिलेन्दुना ॥ 27 ॥

24. 'O Rāghava! Is Sītā more beautiful than me? She, with beauty of her side-long glances wants to change Cupid's five arms into six and with her facial beauty wants to divide the moon into two parts.'

25. You, who regard the enemies as insignificant as a small mosquito, should leave Sītā and enjoy the mountains with me. A person like you should move about with a person like me. And a person like her (Sītā) should move about with a person like him (Lakṣmaṇa).

Śrī Rāma's reply to Śūrpaṇakhā:

26. On hearing these remarks of her Rāma, happy like the creation of Ādikavi Vālmiki endowed with good *alaṅkāras*, the ornaments of poetry said: 'O Palāśinī (meat-eater), [*pala* = meat, *aśinī* = eater; the other meaning of it is a creeper of that name which grows in Caitra] you should keep company with Lakṣmaṇa who is like Caitra (the month of that name). I, who am Mādhava (Viṣṇu; the other meaning, the month of Vaiśākha) is completely under the spell of Mādhavī [=Lakṣmī, Sītā; the other meaning of *Mādhavī* is a creeper of that name that grows in Vaiśākha].

The same idea is conveyed in other words:

27. O doe eyed one! I am always with my wife, the daughter of king Janaka, my younger brother Lakṣmaṇa is indeed without his wife here and I understand that you also do not have a husband. The impropriety of your meeting together, according to destiny no longer holds today on the day of new moon (*amāvasyā*). By me another woman should be abandoned just like a student who should not study on the first day of the lunar night (*pratipadā*). Therefore you should keep company with my brother who is like the new moon.

शूर्पणखाया लक्ष्मणोपगमनमाह–

त्यक्त्वा तं किल कामुकी तदनु सा सौमित्रयेऽतिष्ठत
यं रम्यं रमयन्त्यभूदविरतं श्रीराम-सेवाप्रिया।
तस्मात् स प्रतिबध्नतीमपि कृतिं तामाह, संयच्छति-
दास्यै दास इहेश्वरस्य, नहि सोऽदास्या तु संयच्छते ॥ 28 ॥

लक्ष्मणस्य शूर्पणखां प्रति फलितम् उत्तरप्रदानमाह–

तमीचरी-स्वामिनि कामयस्व हेऽ-
तः स्वामिनं राघवमात्मकामिनम्।
प्रीतिश्च रक्तिः समयोः प्रियङ्करा
तदाशु सत्यापय हृत्प्रदानतः ॥ 29 ॥

शूर्पणखायाः पुना रामं प्रति प्रार्थनं तत्रासाफल्यं चाह–

मत्वा वाचोयुक्तिमर्थ्यामनाथा
नाथीभावं नाथनाथं ननाथ।
स्तेनी लोप्त्रं वाऽस्य हार्दं तु हर्तुं
न प्राभूत्सा हृत्स्थसीताऽर्कदीप्त्या ॥ 30 ॥

Śūrpaṇakhā's approach to Lakṣmaṇa:

28. She, who was under the spell of passion, left Rāma and then came to charming Lakṣmaṇa indicating her intentions, Lakṣmaṇa who was constantly delighted by the beloved in the form of Rāma's service, spoke to her who was like a hindrance in his work (of serving Rāma), 'In this world God's servant gratifies God's female servant but does not gratify her who does not serve the Lord'.

Lakṣmaṇa replies to Śūrpaṇakhā:

29. You are the mistress of the night creatures. Therefore you should have desire only for Rāghava, my master and the object of your desire, as love and infatuation give pleasure to the two who are of equal status. Therefore by offering your heart (to Rāma) you should immediately prove it.

Śūrpaṇakhā's request to Rāma again and lack of success:

30. Thinking that the clever words of Lakṣmaṇa were with the motive of her welfare the helpless Śūrpaṇakhā begged Rāma, the lord of gods to be her husband. But she, the thief, could not steal the heart of Rāma, the object of theft because of the lustre of the sun in the form of Sītā positioned in his heart (which would not allow her to steal Rāma's love in the absence of darkness).

लक्ष्मणस्य शूर्पणखायाः कर्णनासिकच्छेदनमाह–

विदत्यथात्मविघ्नमेव जानकीं क्षणप्रभां
श्वसत्युदग्रतोऽभिसर्तुमैहत क्षपाचरी।
स्तनत्यतः स्म राघवाम्बुदस्तदिङ्गितानुग-
स्स यामिकोऽसिनाऽच्छिनत् तदीयकर्णनासिकम् ॥ 31 ॥

लक्ष्मणकृतं तद्-गर्हणमाह–

मन्दां ततो रात्रिचरीं जगर्ह स,
हा धिक् प्रभुं तेऽव्ययमानिनं खरम्।
कष्टं, क्रियायुक्त्युपसर्गको यथाऽ-
पिः कामचारार्थमपीह शास्ति यः ॥ 32 ॥

शूर्पणखायाः खरोपगमनं तद्वृत्तसूचनं चाह–

किष्कूत्क्षेपमतिव्यथोत्थितमपि क्रोधोद्भवं व्यञ्जती
किन्तूप्यस्यपहन्मि ते मदमिति न्यक्कुर्वती प्रस्थिता।
धां वा व्याकृतिरेव सा रघुवरं सत्पोषधृत्यर्थकं
रामं सद्व्यनुबन्धमाख्यत खरप्रेक्षा-पथं संश्रिता ॥ 33 ॥

Chopping off of Śūrpaṇakhā's ear and nose by Lakṣmaṇa:

31. Thinking that Sītā, the lightning, looking charming momentarily or with the festivity [in the form of the interesting dialogue between the two; *kṣaṇa* has been used here in the two senses of moment and festivity] was an obstruction to her meeting with Rāma, that demoness breathing heavily, tried to attack Sītā, whereupon Rāma roared like a dark cloud and understanding Rāma's intentions, Lakṣmaṇa, the watchman cut off her ears and nose with a sword.

Lakṣmaṇa's condemnation of her:

32. Cursing the self-willed demoness, Lakṣmaṇa said: 'Shame on the demon Khara the destroyer of the sacrifice, who thinks himself to be immortal. How painful he rules the kingdom for wilful acts just as the word *api* though itself an *avyaya* (immortal or unchanged) yet combined with affixes like *pra* etc. with the verbs gives the unrestrained meanings.

Śūrpaṇakhā goes to Khara and informs him:

33. Expressing her anger by flaying her arms around even though in great pain, insulting Lakṣmaṇa with the words, viz., why are you so proud, I will crush your pride, she left. The ugly demoness came into the sight of Khara and informed him about Rāma, the protector of good people, full of fortitude, with his two followers like the root *dhā* in grammatical system with two meanings, viz., upholding and protecting.

अथ खरस्य रामस्य च युद्धाभिगमनमाह–

मत्वा सर्वमिदं खरः प्रकुपितः सेनान्वितः प्रस्थितः
स व्यङ्गां द्विविधास्त्रिणीं च्युतकचां रण्डां पुरस्कृत्य ताम्।
हित्वा सोऽपि लघुं धनूमपि शरं तद्वत् स्त्रियं चानुजं
तोषादाह्वयमानमेनमनघः सार्धं जिघांसुर्ययौ ॥ 34 ॥

त्रिभिर्युद्धं वर्णयति–

जय्या चतुर्दशसहस्रचमूः किमित्थं
गाते स्म चित्रममराः स्त्र्यनुजौ च सेना।
मत्वा मृगानिव मृगारिरिमांस्तु भर्ताऽऽ-
चङ्क्रम्यत क्रमत आहत चेषुवर्षैः ॥ 35 ॥

गुप्तीकृतान् खलु जनस्थितिदर्शरात्र्या
हांसाः करा इव शरा रघुनन्दनीयाः।
तद्वासरोषसि विभाति समूलघातं
दाक्ष्येण जघ्नुरिह रात्रिमटान्धकारान् ॥ 36 ॥

तत्पश्चात् खरदूषणत्रिशिरसो रात्रिञ्चरानीकिनी-
तोषान् ब्राह्म इव क्षणः स हतवान् याम्या-त्रियामानिव।
गम्भीरं समघोषि शङ्खमुरजैः सत्ताम्र-चूडैस्तथाऽऽ-
र्जद् रामः सुयशोऽपि मार्गशितिपक्षैकादशीचन्द्रवत् ॥ 37 ॥

Khara and Rāma leave for a fight:

34. Hearing all this, Khara full of anger, departed with his army led by Śūrpaṇakhā, the widow, with her limbs shorn with two-fold flow (the flow of blood from the chopped off nose and ears and flow of tears), her hair dishevelled. On the other side Rāma, the faultless, picked up his bow and quick-flying arrow and leaving his wife and younger brother proceeded in happiness with the intent of killing the sinful demon who was challenging him.

The following three verses describe the battle:

35. The gods as well as his wife and brother wondered if Rāma would be able to defeat the army of fourteen thousand demons (single-handedly). The lord Rāma, like a lion, considering those demons in the army as deer attacked them and struck them with the shower of his arrows.

36. In this place [Daṇḍakāraṇya] Rāma's arrows like the rays of the sun, killed completely with dexterity the mass of darkness of demons who were hidden by the *amāvasyā* like *janasthāna* when there appeared the dawn in the form of that day.

37. Thereafter Rāma destroyed the army headed by three demons Khara, Dūṣaṇa and Triśiras, the providers of joy to the army of demons, just as the *Brāhmamuhūrta* destroys the night of the three *paraharas* (watches, time roughly calculated as three hours). The sages announced the victory by the deep sounds of conch and the tabor jut as the cocks announced the day and Rāma earned good fame like that of the moon on the night of the eleventh day of the dark half of the month of *Mārgaśīrṣa*.

लक्ष्मणकृतं शूर्पणखायाः पुनः प्रहासं कल्पयति–

धन्वी लक्ष्मण आत्तहासकुतुको जातु भ्रमन्तीं वने,
रिक्ते शूर्पणखामुवाच खरणः सत्कर्णि किं स्वस्ति ते।
वक्रोक्तिं विनिशम्य सोत्थितनवामर्षप्रकर्षा निजो-
रःपट्टं स्पृशती करेण विवृतोत्कर्षाऽऽह नस्येतरम् ॥ 38 ॥

शूर्पणखायाः प्रतिवचनमाह–

सुभ्राजेऽद्य खरादिकत्रयलयाद् विग्राऽपि विश्रोत्रिकाऽ-
ग्रीभूतोच्चरितो गलोऽस्त्यवरजो यत् स्तो दृशौ चाग्रजौ।
वोढारः किल ते त्रयस्त्रिजगतः पादा इव त्रैपदा
हे वाचाटक पार्शुकेऽपि सति ते शेषाऽस्ति वाचालता ॥ 39 ॥

(निर्नासिक्यम्)

ततो लक्ष्मणस्य प्रतिवचनमाह–

मन्दस्मितैः कथितवान् स इदं निशम्य
पिङ्गाक्षि! कालकवलीभवतो दृशौ ते।
गच्छेच्छिदां न गल उच्चरितौक एके-
लः स प्रभुस्त्यजतु लालन-भावतस्तम् ॥ 40 ॥

Ridicule by Lakṣmaṇa of Śūrpaṇakhā again:

38. One day Lakṣmaṇa in a jocular mood inquired of Śūrpaṇakhā wandering alone in the forest: 'O Kharaṇā, the sharp-nosed one (or who has *khara* her brother itself as her nose), are you all right? On hearing his taunt (full of pain) with her anger mounting with fresh fierceness, hitting at her chest with her hands, displaying her strength she spoke the words which could be uttered without the use of nose.

Reply of Śūrpaṇakhā:

39. Even though bereft of my nose and my ears by the annihilation of Khara, Dūṣana and Triśiras I shine (radiate). I shall have my throat in the form of my younger brother Vibhīṣaṇa, of high character with loud voice and my eyes, two elder brothers (Rāvaṇa and Kumbhakarṇa). Those three are indeed the upholders of three worlds like the three steps of Viṣṇu [who had in the form of Vāmana measured the whole world with his three steps]. But O Lakṣmaṇa, you are still babbling although Paraśurāma had cut asunder the creeper of your babbling.

Lakṣmaṇa's reply:

40. On hearing this Lakṣmaṇa replied smiling softly, 'O ruddy-eyed one! Your two eyes, Rāvaṇa and Kumbhakarṇa will soon be devoured by death. Vibhīṣaṇa, like the neck, which performs the act of speech which is incomparable, Lord Rāma will spare out of indulgence (for his devotee) or you being a woman.

क्रुद्धायाः शूर्पणखाया रावणं प्रति गमनमाह–

तेन तस्य वचोघृताहवनेन तत्प्रतिघानलोऽ-
　　नल्पहेतिनिदर्शनोऽप्रियदर्शनोऽलमधुक्षत ।
नाऽतृपद्धतिवाचिकं किल साऽऽदिनाऽन्तकलक्षणं
　　देशवंशरविं प्रयाप्य, गताऽऽत्मनापि तमीश्वरम् ॥ 41 ॥

क्रुद्धस्य रावणस्य मारीचोपगमनमाह–

नन्वस्यास्तु वचो निशम्य कुतुकादामूलचूलं गतो
　　मन्युं रावण एकरूपसुषमां सीतां जिहीर्षुर्व्रजन् ।
हर्तव्या नहि पश्यतो रघुपतेः सेत्यूहमानो हृदि
　　तावत् कार्य-सहायतार्थमगमन् मायावि-मारीचकम् ॥ 42 ॥

तदानीन्तनीं मारीचस्य परिस्थितिं वर्णयति–

निर्णीयान्तिकमागतं रघुवरं सुन्दस्य सूनुस्तदा
　　जप्यं रामजपं जपन्नपि भयात् तामाकृतिं भावयन् ।
गार्भागार-तले वसन्नपि गृहे दत्त्वा कपाटार्गलं
　　मध्येऽप्यैक्षत राममाह्वय इव व्यस्तत्वतस्तु स्थितम् ॥ 43 ॥

The angry Śūrpaṇakhā goes to Rāvaṇa:

41. The words uttered by Lakṣmaṇa acted as the offering of ghee in the fire of her anger the proof of which was evident by the weapons of flames, which were kindled fiercely. Śūrpaṇakhā sent the message, telling the events from the beginning to the end to Rāvaṇa, the sun of her country, yet not satisfied with that, herself went to him, the king of the demons.

Angry Rāvaṇa goes to Mārīca:

42. Out of curiosity to hear from the beginning to the end, Rāvaṇa having heard her words got very angry and started to go to abduct Sītā of unequalled beauty, but debating in his heart that she could not be abducted while Rāma looks on, he approached the deceitful Mārīca to assist him in the task.

Description of Mārīca's circumstances at that time:

43. At that time remembering his face when Rāma had pricked him at the end of the arrow, Mārīca, out of fear repeated the name of Rāma, worthy of *japa* and even though staying at the bottom of the inner chambers in his house putting a bolt on the door, remained agitated as if he had, heard the name of Rāma in an altered (separated) form [=so scared was he of Rāma that in his own name he could have the feeling of Rāma: without *i* and *r+ā*, *m+ā* Rāma; Mārīca > *r ā* (in reverse order *ā r* > *r a*, *m ā*, *ic* dropped].

रावणमारीचयोर्मेलनमाह–

हस्तैस्तस्य मुखैश्च सार्धमररे संशब्दिते रक्षसो
रीणस्वेद उवाच कस्क इति स, स्माहेत्यसौ रावणः ।
श्वस्तिं प्राग् जहदेष रा-श्रवणतोऽथाऽन्ते समाश्वस्य तू-
रःसंश्लेषणतोऽमिलद् विघटितद्वाःशर्म चाऽऽपृच्छत ॥ 44 ॥

अथ द्वाभ्यां तयोः संलापमाह–

अन्ते तदाशयमवेत्य स ताडकेयोऽ-
नुख्याप्य रामभुजवीर्यमथानुभूतम् ।
मा स्त्रीमणी-हृतिकृते स्पृश भोगभूम-
न्यन्ताय सुप्तमहिमित्युपदिष्टवाँस्तम् ॥ 45 ॥

तम्पथ्यं सोऽप्रियमपथगोऽस्योपदेशं निरास्थ-
दासन्नान्तोऽगदमिव गदी स्वाऽगदङ्कारमौलेः ।
तावत् त्वाऽन्तं नय इति सरुट् स्वोक्तिमाम्रेडयंश्चे-
रांचक्रे तं, यदि दिधरिषा, रुक्मरङ्कूभवेति ॥ 46 ॥

स्वर्णमृगीभूतस्य मारीचस्य कुटीरगमनमाह–

सुश्रेयाः परतो वधेन तदितो नेत्यन्तरातर्क्य स
ग्रीवाभागविभावितादृभुतविभो वैदूर्यशृङ्गाङ्कितः ।

Meeting of Rāvaṇa and Mārīca:

44. When Rāvaṇa knocked at the door with hand and making sound of *arare* with his mouth, Mārīca sweating asked: Who was that? Rāvaṇa replied: 'I am Rāvaṇa'. At first he had heard only this letter *Rā* and stopped breathing (out of fear) but after hearing the complete word, felt comforted and on opening the door, greeted him with an embrace and asked about his welfare:

The following two verses comprise the conversation between the two:

45. In the end, understanding his (Rāvaṇa's) motive [of abducting Sītā], Mārīca, son of Tāḍakā spoke of the strength of Rāma's arms as experienced by himself and advised him: Even though you have abundance of earthly pleasure in order to get the jewel-like woman (Sītā), do not touch for your destruction the sleeping snake.

46. Rāvaṇa with his end near, transgressing the right path ignoring Mārīca's good advice as unpleasant just as a patient whose end is near, refuses the medicine of the best of doctors, full of anger, repeating his words again and again that he would kill him encouraged him to become the golden deer if he had the wish to live.

Mārīca proceeds towards the cottage of Rāma and Sītā after disguising himself as a golden deer:

47. At the end Mārīca thought it was better to be killed by someone else (i.e. Rāma) than by one of his own (i.e. Rāvaṇa). He then changed himself into a golden deer with his neck displaying extra-ordinary beauty, the horns (adorned) studded with Lapis Lazuli and the hooves

वेगान्नीलमणीमयीकृतखुरो दीप्राननः काञ्चनै-
णत्वं प्राकृतमेव कृत्रिममपि व्यञ्जन् कुटीरं ययौ ॥ 47 ॥

तद्दर्शनेन सीताया हठविधानमाह–

सम्यक् श्रिता जनकजा निजवल्लभाङ्क-
माम्राश्रिता विकचकाञ्चनकन्दलीव।
गच्छन्त्यतीव कुतुकं मुदमद्भुतं चे-
तः प्रेक्ष्य तं हठमधात् करसाच्चिकीर्षुः ॥ 48 ॥

तत्र कवेरुत्प्रेक्षणमाह–

निश्चिन्मः खलु रावणस्य नृपतेः सद्विप्रकारो ग्रहो
जन्म प्राप तथा विदेहदुहितुर्नार्याः कुरङ्गाकृतौ।
यातं कर्तुमथो चतुष्पदनयोः सद्विग्रहात्मा बभौ,
नश्येन्नो तृणनाशमत्र, स तु यो रामं हृदाप्याश्रयेत् ॥ 49 ॥

अथ श्रीरामकृतं स्वर्णमृगलक्षीकरणं वर्णयति–

चक्षुः शरं च रघुराड् दधदेकतानं
तत्तत्स्थलीमनुसरंस्तदटाट्यमानाम्।
त्रैयक्षमूर्जितमिहाऽन्वकरोत् कुरङ्गं
नंनम्यमानमपि चोन्नतमाजिघांसुः ॥ 50 ॥

made of sapphire with a glowing face. Displaying his artificial form as if it was natural golden deer, he reached Rāma's cottage quickly.

Sītā's insistence on seeing the golden deer:

48. Just as a well blossomed golden Campaka Creeper takes support of the mango tree similarly, Sītā (daughter of Janaka) well seated in her husband's lap, seeing from there that deer, filled with extreme curiosity, joy and astonishment desiring it insisted to hold it in her hand.

Poet fancies:

49. It looks as if two bad omens, viz., Rāvaṇa's obstinacy and that of the woman (Sītā), the daughter of the king of Videha, took birth in the form of the deer. The four-footed deer, put on the garb of a beautiful body to destroy the two omens. Of those the ones who take resort to Rāma in heart cannot be destroyed like a straw [Rāvaṇa was destroyed but not Sītā for she had Rāma in her heart].

The aiming of the golden deer by Rāma:

50. Rāma with his eyes and arrow fixed (on the deer), following the same (deer) who was taking him to different paths and places with an intention of killing it who was sometimes contracting itself, sometimes taking high strides, imitated the energy of the three-eyed Śiva (going after Brahmā).

शरीरत्यागेन मारीचस्य परमपदलाभमाह–

शस्त्राहतोऽथ स तु 'लक्ष्मण पाहि सीते
रेणौ लुठन्तमिति कैतवतो' ऽपि जल्पन्।
नैकाक्षरोज्झित उपैद् हरिणो हरित्वं
केशिक्षिता विमलितान्त्यदशास्तरन्ति ॥ 51 ॥

सीताहठकृतं लक्ष्मणप्रेषणमाह–

नष्टेव तत्तु विनिशम्य जगाद सीता
रामानुजं, स गुधितोऽत्र परैः सशिञ्जः।
घण्टापथे श्वभिरिव द्विरदः सघण्टोऽ-
वः स्या इति ग्रहकटुः प्रजिघाय सा तम् ॥ 52 ॥

सीताहरणमाह–

तत्रान्तरे दशमुखः श्रमणीभवन् सोऽ-
तः शेवधे श्रियमिवाऽपहरोऽहरत्ताम्।
सुप्रीतभीतहृदसावधिरोप्य सम्य-
ग्रीत्या रथं च रुदतीं चलदृक् चचाल ॥ 53 ॥

जटायुषो रावणेन युद्धमाह–

वध्वास्तु तेन हृतिमेक्ष्य जटायुषाऽऽर्त्या
वर्षीयसाऽपि युयुधे रुरुधे च मार्गः।
चञ्च्वा व्यलेखि च नखैः स्थितशक्ति, किन्तु
नाद्रिः स भेत्तुमुदसाह्यमुनाऽऽखुनेव ॥ 54 ॥

Mārīca obtains salvation by departing from the body:

51. Mārīca, hit by the weapon, acting deceitfully uttering the word 'O Sītā', 'O Lakṣmaṇa' protect me who am rolling on the ground' with the syllable *na* dropped (from his name *hariṇa)* attained the status of Hari i.e. Viṣṇu, Those who are purified by Viṣṇu during the best part of their bodily existence, cross over the worldly ocean.

Sītā insisted and sent Lakṣmaṇa to help:

52. Hearing that (sound) Sītā felt devastated and said to Lakṣmaṇa that Rāma twanging the bow-string had been surrounded by the enemy demons like an elephant with his bell by dogs on the main road. So be his protector. Saying that, bitter in her persistence, she sent him away.

Abduction of Sītā:

53. Meanwhile, Rāvaṇa, the thief, in the guise of a mendicant abducted from that place Sītā who was like a treasure chest. Pleased with himself yet afraid in his heart, he, placed the weeping Sītā in the chariot carefully and went away with his eyes looking around apprehensively.

Jaṭāyu's fight with Rāvaṇa:

54. Jaṭāyu feeling pain on seeing his daughter-in-law being abducted, though advanced in age, fought with him and obstructed his path. As long as he had strength in his body he attacked him with his beak and nails but could not rend him asunder just as a mouse cannot split the mountain.

अन्ते जटायुर्धिक्कृतस्य रावणस्य गमनमाह–

हस्तेन मृत्युमपि रामसमस्य नाऽर्हेत्
त्वादृक् ममार्तिरिति स व्यरमत्तमुक्त्वा।
वामो विधिः स्थितिमिवास्य स तां गृहीत्वा
लिल्ये विहायसि च शीघ्रमवाप लङ्काम् ॥ 55 ॥

विलापव्याजेन सीताया रावणप्रार्थनाधिक्कारम् इन्द्रागमनं चाह–

नष्टां नाथ निरक्ष मां क्षयमरिं नीत्वा, न माऽऽत्मा तनू
मागच्छाशु, वने विनैव वस मा, नो नौ विभिन्नं मनः।
हन्तेतीव विलप्य धिग् विदधतीं क्रव्याद् - दशास्यार्थनां
वेगाद् द्वादशभिर्नकारवचनैः सीतां मुदेन्द्रो ययौ ॥ 56 ॥

इन्द्रस्य हविष्यान्नदानमाह–

सुज्ञातशीलः किल तां स सम्य-
ग्रीत्या हतारिं प्रियमाप्स्यसीति।
वन्द्यां समाश्वास्य विवन्द्य चार्प्य
मेध्यं हविर्दिव्यमगात् स्वलोकम् ॥ 57 ॥

अथ रामस्य कुटीं प्रति निवर्तनमाह–

वर्त्मन्युदीक्ष्य पुरतः सहसाकृतोऽन्त्यं
तत्रानुजस्य निजपादगतेश्च मान्द्यम्।
द्राक् क्षेपयन् प्रगत ऐक्षत सोऽर्कवंश्य-
ज्येष्ठोऽटवीमिव कुटीं महिला-विहीनाम् ॥ 58 ॥

Rāvaṇa's departure in the end with Jaṭāyu cursing him:

55. A person like you, does not deserve death even at the hands of a person like Rāma. That is my pain. Saying this he desisted. Rāvaṇa whose fate was not in his favour like the life of Jaṭāyu, taking Sītā disappeared in the sky and reached Laṅkā quickly.

The rejection of Rāvaṇa's overtures in the garb of lamentations by Sītā and the appearance of Indra:

56. O Lord, destroy this enemy, protect me who am destroyed, you are my soul, so you should come quickly to your body (i.e. me), do not be in the forest without me. [Though we are separate] our minds are one. Alas! Thus wailing and cursing Sītā quickly rejected Rāvaṇa's overtures using the syllable *n* twelve times. Pleased with this Indra came to her.

Indra offered Sītā (the oblation of his) sacred food:

57. Indra, recognising duly Sītā's worthy conduct and knowing that she would obtain Hari (Rāma) after the destruction of the enemy (Rāvaṇa) approached the worshipful Sītā in proper manner, consoled her, paid his obeisance, offered her sacred food from heaven and returned to his own world.

Rāma's return to his hut:

58. Seeing on the path his younger brother coming towards him and falling at his feet quickly who had acted rashly, Rāma censured him for his foolishness and his own slow movement. Rāma the eldest of the dynasty of the sun, came to the cottage and found it bereft of Sītā, his wife, which looked like a barren place in the forest.

द्वाभ्यां रामस्य विषादं वर्णयति–

रामो विषद्य समयाचत पञ्चभूतं
घट्यस्ति मेऽमृतमयी क्व धरेऽम्बु तेजः।
वः सर्वगः सततगः प्रदिशत्वथैनां
प्रत्यक्षयाम्बर हृता यदि खेचरेण ॥ 59 ॥

त्यक्तैतद्-रमणोऽत्र राज्यगरिमाऽरी रुक्मरूप्यैर्यथाऽ-
पाऽम्भो रेणुभरैः सरोऽलघु मरौ, नाऽरंस्त यस्याः पुरः।
दक्षा सा क्व नु पद्मिनीति विलपन् सध्र्यग्-द्विरेफारवं
यत्नाद् द्वादशभिर्हि रेफवचनैः क्षिप्नुर्व्यचारीत् प्रभुः ॥ 60 ॥

अथ द्वाभ्यां जटायुः सांनिध्यमाह–

सप्राणकण्ठकृतरामजपोऽस्रपूर्ण-
चञ्चूपुटाक्षियुगलो ददृशे जटायुः।
सर्वं वदन्तमथ तं त्वजिनाञ्चलेन
वान् पुण्यवात इव वीजयति स्म रामः ॥ 61 ॥

सस्नेहमश्रुसलिलैः स्नपयन् स 'तात!
मा चिन्तये' त्यपमृजन् स्वजटाभिरेनम्।
नीत्वा सुखं च करसेवनतो गतासुं
यत्नाद्ददाह पितृतोऽप्यधिकं न्यवप्त ॥ 62 ॥

Description of Rāma's sorrow in two verses:

59. Experiencing grief Rāma inquired from the five elements- O earth O water, O agni! Where is my Sītā who is like the (gemstuded) watering pot, full of nectar, O wind, the all-pervading, moving constantly show me where Sītā is, O Ākāśa show me if she is taken away by some bird (or Rākṣasa).

60. Where is Sītā who did not like this enemy-like kingdom full of gold and silver without me but she has now abandoned this husband of hers like a disagreeable pond full of sand and without water in a desert, just as the bee, not seeing the lotus, wanders around grieving, similarly in the absence of Sītā the best of women, the lord saying in grief where is that clever, charming woman categorized as *padminī* went about casting aside (=drowning) assiduously the humming of the bees close by with the twelve words with *r*.

Description of Rāma's approach to Jaṭāyu in two verses:

61. Rāma saw Jaṭāyu, with his breath coming from the heart to his throat, repeating the name of Rāma, his beak full of blood and eyes full of tears. He related the full account [of the abduction of Sītā by Rāvaṇa as experienced by him] while he was relating all this, Rāma was fanning the virtuous Jaṭāyu with the corner of his deer skin which was like sacred breeze.

62. Bathing him affectionately with the water of his tears he wiped him with his matted locks and said, 'O father, please do not worry'. In this way giving him joy by serving with his own hands as he breathed his last, he cremated him very carefully and performed the rites of libations more than he performed for his father.

अथ कबन्ध-विध्वसंनमाह–

वामां सोऽन्विष्यन् कुसुमितलतावेल्लितायामटव्यां-
नक्रं मण्यर्थी सलहरिपयोधाविवाप्नोत् कबन्धम्।
रान्त्तं स्वोपर्याक्रमणमवधीद् राक्षसं तं च, सोऽपि
वार्तामूचेऽर्थ्यां दिवमधिगतस्तत्कराप्तान्त्यकर्मा ॥ 63 ॥

द्वाभ्यां शबरीसाक्षात्कारमाह–

नक्तंचरोक्तिमनुसृत्य स संजिगांसु-
रर्चार्थसंचितसुधाफलकन्दमूलाम्।
षट्कर्मकीर्तितगुणां, तृषितो महेन्द्रे-
भः स्वर्णदीमिव, शुचिं शबरीं ददर्श ॥ 64 ॥

दिष्ट्या प्रेक्षे त्वां लोकरत्नेति पूर्णा
शः श्रीरामोऽस्तौत् तां, च सा तं कृतार्था।
प्रह्लाद्याऽमूभ्यां भुक्तसम्यक्फलाभ्यां
स्थानेऽत्राभाजि स्वे शबर्यप्रियत्वम् ॥ 65 ॥

शबरीकृतं पम्पावर्णनमाह–

पम्पापुष्करिणी तटस्थहरिणीयूथैर्मनोहारिणी
या स्वर्निर्झरिणीव तापजरिणी संमोदसंचारिणी।
मातुः संस्मरिणी पयःप्रसरिणी पद्मातिनिर्हारिणी
सम्प्रेक्ष्येति कणीकृतोक्तिरभणीद् द्यां चाप भिल्लीमणी ॥ 66 ॥

Description of the annihilation of demon 'Kabandha:

63. While searching for Sītā in the forest which looked as if it was trembling being covered with creepers laden with flowers, he found the demon Kabandha just as a person searching for jewel in the waves of the ocean finds instead an alligator. Rāma killed Kabandha as he attacked him. Kabandha whose last rites were performed by Rāma spoke significant words while departing for heaven.

Description of Rāma's meeting with Śabarī in two verses:

64. Following the words of the demon Kabandha, desirous of meeting Śabarī, who possessed qualities praised by the Brahmins, who had collected nectar-like fruits and bulbous roots for worshipping (Rāma), he saw pure Śabarī who had vanquished desire, anger, passion, pride and hatred as if Airāvata had obtained the sacred celestial Gaṅgā.

65. O the best jewel of mankind, I am blessed in seeing you in person. Śrī Rāma fulfilling her desire, praised her and she feeling satisfied praised him. Having enjoyed properly the fruits by both Rāma and Śabarī which gave them pleasure, he shattered the unpleasantness due to her caste.

Description of Pampā by Śabarī:

66. The Pampā river enchanting with herds of female deer roaming on its banks you need to see. The river destroys the grief like the celestial Gaṅgā spreading joy. Its smell of lotuses travels very far. It has waves of water, which remind one of a mother who wishes to feed milk.

रामस्य ततः प्रस्थानमाह–

दिशमर्कवियोगिनीं तथा
दृशमप्येकमगस्तिमाश्रिताम्।
क्षुभितेन हृदा जिगाहिषु-
र्जगदात्मा विधिनेरितोऽचलत् ॥ 67 ॥

पम्पादर्शनमाह–

नन्दन्मिलिन्दसुमवृन्दवरां ददर्शै-
कात्म्येन पुष्पसमयेन समं समेताम्।
मञ्जूर्मिलोलतरसारसिकां स पम्पां
जाम्पत्य-सम्पदमतः स्मरति स्म रामः ॥ 68 ॥

इति श्रीकविराजाशुकविना श्रीनित्यानन्दशास्त्रिणा विरचिते
श्रीरामचरिताब्धिरत्ने रामाङ्के महाकाव्ये ऐरावतनामा
दशमः सर्गः समाप्तः ॥10॥

With these few words the jewel of the Bheel women (Śabarī) went to heaven.

Rāma departs from there:

67. The self of the universe, took to, as if propelled by destiny, with agitated mind the direction followed by Agasti (the southern direction) separated from the sun as also the eyesight which too is equally placed in that it forced of ... with the sun behind it].

Description of the sight of Pampā

68. He (Rāma) saw in all attention Pampā appearing together with the spring season having clusters of beautiful flowers with happy bees on them and with the lotuses or cranes swaying in its charming waves. With that he came to remember the joys of matrimonial life.

With this concludes the Tenth Canto of the Mahākāvya *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Airāvata.

अथ एकादशः सर्गः

कविः सीताया इन्द्रसमागमे श्रीरामस्य हनुमत्समागमे चोत्प्रेक्षते–

तर्कं कुर्मो विधिरपि नरेत्यक्षराग्राद् विलापात्
तोषी सीतारघुवरकृतेऽभून्नरावित्यवेत्य।
गृध्नुर्यस्मादयमपि विपद्वैभवस्याऽऽपदब्धौ
रम्यौ पोताविव घटयितुं शक्रवाती प्रयेते ॥ 1 ॥

द्वाभ्यां श्रीरामहनूमतोः परस्परदृष्टिगोचरीभावं वर्णयति–

स्यन्नास्त्राम्बू विपुलपुलकौ, यद्यपीच्छू अशक्तौ
वक्तुं हर्षाद्, रघुपतिमरुन्नन्दनौ भिक्षुवेषौ।
चक्षुर्मार्गं मिथ उपगतौ दध्यतुः पाम्प-तीरे
'नात्मा तृप्यत्यविरतमिमं पश्यतो मे' किमेतत्? ॥ 2 ॥

संप्राप्तः किं विपदमसितुं मूर्तिमान् पुण्यपुञ्जः
पापं यस्माद् भवति विपरीतात्म पम्पेति सिद्धम्।
तेर्वाक् तीरद्रव इव परेऽपीष्टयोगा भवन्ति,
हर्षोत्कर्षः प्रथयति पुरोभाविनीं कार्यसिद्धिम् ॥ 3 ॥

CANTO XI

The rationale behind the meeting of Sītā with Indra and Rāma with Hanumat:

1. I imagine even Fate feeling satisfied at the lamentation where the main syllables were *na* and *ra* (in the last Canto verse 56 Sītā expressed sorrow at her separation with the syllable *na* and Rāma expressed that of his by the syllable *ra* in verse 60) having come to realize that they are the *nārī* and *nara*, the prakṛti and puruṣa tried to bring together Indra and Hanumat (Indra with Sītā and Hanumat with Rāma) as if they were the elegant ships in the ocean of affliction even though he was greedy of the wealth which affliction was to it (Fate).

Description of the union of Rāma and Hanumat;

2. On the bank of the Pampā lake Rāma saw Hanumat and Hanumat saw Rāma. Tears rolled down the eyes of both. They, in the guise of mendicants felt horripilation even and were unable to express themselves through joy. Both of them began to think in their heart of hearts as to why it is that "I do not feel satisfied at seeing him".

3. Is it that the mass of merit has assumed a form to remove the affliction [in the case of Rāma the affliction is the separation from Sītā and in the case of Hanumat it is the abduction of the wife of Sugrīva by Vālin] which justifies the name Pampā, the word formed with

अथ द्वाभ्यां भक्तिनम्रस्य हनूमतः श्रीरामपादाभिवादनं वर्णयति–

नुन्नः स्वेनोच इति हनुमान् 'कौ युवां' तत्र मन्येऽ-
मान् मोदौघोऽवहदणु जगद्धातृरुद्धाद् हृदब्धेः।
बद्धानम्राञ्जलिरधिगताऽर्थोऽथ रामं ववन्दे
लीनीभूय भ्रमर इव तत् पादपाथोजयुग्मे ॥ 4 ॥

श्रीहनूमतो रामचरणनिलीनतां वर्णयति–

शङ्के तस्य क्षणमनिमिषीभूय दृग् देवसिन्धुं
तत्रैकाग्रा व्यचिनुत चिरं काम्यकेलिं चिकीर्षुः।
योग्यं नौज्झत् परमहिमवद्धाम तन्मानसं वा,
जह्यात् तज्ज्ञः सघुटिकपदं किंनु पाणिन्युपात्तम्? ॥ 5 ॥

श्री हनूमतोऽभिमतां प्रार्थनामाह–

नम्रोऽपीत्युन्नमित उचितालिङ्गनै राघवेण
विस्तीर्णं स्वाधिपविपदमावर्ण्य वातिः स ऊचे।
तीर्णोऽद्याऽऽपज्जलधिरमुना दर्शनेनोज्झतान्ने-
णंमन्यं मां नखकरजला तेऽङ्घ्रिभा-दिव्यदूर्वा ॥ 6 ॥

the reversal of the letters of the word *pāpa* (= sin). The desired thing, though distant, appears near at hand like the trees of the bank (of the lake). The overflowing happiness indicates the coming success of the mission.

4. Impelled by his own self, Hanumat could utter only this much who you the two are. Methinks, the reason for this was the intense joy not being contained in the ocean-like heart fully occupied by Viṣṇu that had slightly overflowed. He offered obeisance to Rāma with folded hands having got entwined in his lotus like feet like a bee.

Description of Hanumat's absorption in the feet of Rāma;

5. Hanumat's eyes began the intended play in the ocean of the beauty of Rāma without a wink and methinks turning into a female fish looked for the Gaṅgā and did not leave the supreme abode (the feet of Rāma) just as the Gaṅgā does not leave its abode of great glory, the Himālaya. Can someone who knows them leave the feet with ankles which hands have touched like the one who knows the formation of the words which Pāṇini has shown with terms like *ghu* and *ṭi.*

Description of the request of Hanumat which he had in his mind;

6. Even though bent, the son of Wind was raised by Rāma by proper embraces. He then described in detail the difficulties of his master and said. Today with this sight of yours we have crossed the ocean of our difficulties. The lustre of your feet is like water and blue shine like the green grass. I am like a deer. My request is please do not keep me away from the green grass, the feet of yours.

अथ हनुमत आत्मपरिचयप्रदानमाह—

पुत्रो वायोरनघ हनुमान् नाम जातोऽञ्जनायां
प्लुत्वा जात्या कपिरुपगतोऽहं गिरेर्ऋष्यमूकात्।
वेषं भिक्षोर्यदकृषि भवज्जीप्सया, तत् त्रपेऽहं,
लज्जैव स्यात् कृतकरचनं त्वादृशे सर्वविज्ञे ॥ 7 ॥

प्राग्वर्णितविपदः स्वामिनो निवासादि कथयति—

वर्ग्यैर्वाल्यग्रजविधुरितस्तत्र सुग्रीवनामै-
णार्भः कोकार्दित इव शशैः सीम्नि, नस्तिष्ठतीशः
णस्सन् नः स्यात्, पुनरपि स धात्वादिगः प्रोपसर्गाद्,
वंश्यो राट् सन्नपि स स तथाऽभूत् तदीयोपसर्गात् ॥ 8 ॥

तत् स्याद् राज्यापहरणमपि स्त्रीहृतिः केन सह्या?
त्रस्तः कुर्यात् किमपि न बलोच्छृङ्खलात् किन्तु दीनः।
लङ्घ्या साऽऽपत्सरिदनघ! ते सत्कृपा - नावमाप्य
कां नो सिद्धिं भजति महतामाश्रितः पादपद्मम् ॥ 9 ॥

Introducing himself says Hanumat:

7. O the sinless one, I am the son of Wind born of Añjanā. I am a monkey by birth. I have come (to you) from the Ṛṣyamūka mountain. That I donned the dress of a monkey to know about you, for that I am ashamed of myself. The artificial form adopted before someone like you who knows everything, should certainly be a cause of shame.

Hanumat describes the place of living of his master about whose difficulties he had spoken earlier;

8. Scared of his elder brother Vālin our master Sugrīva lives there (Ṛṣyamūka mountain which Vālin cannot approach through a curse) on the border like the young one of a deer with his companions, the hares, tormented by a wolf. Just as *ṇ* appearing as the initial of the root turns into *n* but reverts to its original position of *ṇ* due to contact with the preposition *pra*, in the same way he (Sugrīva) being of kingly birth is not so now because of the terror of Vālin.

9. His kingdom could well be taken away but who can tolerate the taking away of his wife? But a being humiliated by one who is out of control because of his prowess, can do nothing in this. O the sinless one, this river of adversity is possible to be crossed with the help of the boat of your grace. What success does one not achieve by taking recourse to be lotus-like feet of the great?

द्वाभ्यां हनुमानुभयोर्मिथः कार्यसाधन-युक्तिमाह–

स त्वं तुल्यव्यसनसुलभां प्राप्य सुग्रीवमैत्रीं
मार्गभ्रष्टं द्विपमिव मदान्धं प्रभो वालिनं घ्नन्।
साधौ राज्यं सुहृदि घटयाऽरिं जयाऽथास्य साह्या-
द्यत्प्राज्ञानां क्षितिरिव फलेन्नैकमर्थं क्रियैका॥ 10॥

पुण्यं यत् त्वां घटयितुमना ऋष्यमूको जपत्यों
रीं ह्रीं बीजाक्षरितमनुनेवोच्चझिल्लीरवेण।
राम त्वं तत् सफलय पदाब्जार्पणात् साश्रितं तं,
वन्द्या ह्येकोपकृतिविधिना क्लृप्तसर्वोपकाराः॥ 11॥

श्रीरामस्य हनूमतोऽभिनन्दनमाह–

णस्यासन्नः श्रमणसुमणेः सुश्रमो वा स रामः
पार्श्वप्राप्तार्थ इव विकसच्चेष्टितोऽभूत्तदानीम्।
लिल्ये वातात्मजदृढहृदीवाथ संश्लेषदम्भात्
तां तस्योक्तिं तमपि च चिरायाऽभ्यनन्दीदनन्दीत्॥ 12॥

हनूमतो रामलक्ष्मणयोः स्कन्धारोपणमाह–

दक्षोऽवादीत् पुनरनिलजो वां पदोः सौकुमार्यं
दर्शं दर्शं नमति धरणी कर्कशा, नो गुरुत्वात्।
शस्ता स्कन्धे स्थितिरिति ममेत्याग्रहात् सानुजं तं
सीतानाथं द्विप इव करेणास्य तत्र प्रतस्थे॥ 13॥

With the following verses Hanumat unravels the strategy which can lead to the accomplishment of the success of the mission of both, Rāma and Sugrīva;

10. So you acquiring the friendship of Sugrīva which you can achieve in view of the similar affliction, kill, O Lord, Vālin blinded with the intoxication of (superior might) like an elephant which has lost its way, restore the kingdom to the noble friend and conquer the enemy with his help. Because one single action of the wise can yield a number of fruits (results) like the earth.

11. To establish the relationship with you, the holy one, the Ṛṣyamūka is reciting as it were in the form of the loud sound of the crickets the *bījākṣaras* (the seed – syllables) *om, riṅ, hrīṅ.* Rāma, you make it blessed together with those who have taken abode thereon (like Sugrīva and his aides) by setting your lotus feet on it. The honourable ones do good to all with one single good turn.

Rāma has a word of praise for Hanumat;

12. Just as a man, putting in good efforts, becomes *suśramaṇa,* a good mendicant, with the addition of the syllable *ṇa* which means knowledge in the same way he (Rāma) feeling that success is just by his side became active. He long appreciated his (Hanumat's) words and felt happy.

13. The clever son of Wind again said: The earth noticing again and again the tenderness of the feet of you, the two (Rāma and Lakṣmaṇa) sinks, it is not so because they are heavy. Your being on my shoulders is just right. Insisting like this he put both, Rāma along with his brother, on his shoulder with his hand and proceeded for that (Ṛṣyamūka).

अथ त्रिभिः आरूढरामलक्ष्मणं हनुमन्तं वर्णयति–

तां तेनोर्वीशसुतयुगलीमुह्यमानां निरीक्ष्य
ध्यायन्ति स्माद्भुतवशहृदोऽतीव वैमानिकाः खे।
यन्तारौ किं करिणि, करयोर्नाङ्कुशः, किन्तु धन्व,
तीक्ष्णांश्विन्दू उदय उदितौ वाऽथ, किं संभवीति ॥ 14 ॥

मध्येऽङ्गं तत्सुघटितमिथः पत्प्रसारोऽतिदूरः
शोभामाधादिति धृतमिव ब्रह्मसूत्रं निवीतम्।
कल्प्येतैतत्-त्रिमुखमहिभृद्वक्त्रयी वा त्रयी त्रि-
वर्णैः सान्ध्याभ्ररुगिव गुणत्रय्यथो भूत्रयी वा ॥ 15 ॥

निर्वर्ण्यैनं रघुवरयुगेनाधिरूढं गिरिस्थाः
काले गौरेऽत्युदयति गुणेऽधोगतं वाऽरुणत्वम्।
गच्छन्तोऽलं मुदमुदयितां स्तम्भशित्यर्धयुग्मात्
तां ह्यस्मार्षुः सुजनसुखदां श्रीनृसिंहस्य मूर्तिम् ॥ 16 ॥

हनुमत्कृतं रामसुग्रीवयोर्मैत्रीविधानमाह–

निष्णातोऽथाऽर्पितपरिचयं वातजातः स जात-
वेदः साक्ष्येऽद्रढयततरां रामसुग्रीवसख्यम्।
दत्तान्योन्यान्तरितहृदयार्थाविमौ सङ्गतं चाऽ-
यित्वाऽजर्यं त्रिनयनधनेशाविवाप्तौ प्रमोदम् ॥ 17 ॥

In the following three verses the poet describes Hanumat with Rāma and Lakṣmaṇa mounted on his shoulders:

14. Noticing the two princes being carried by him those in the aerial car struck with wonder were thinking: Are these the two riders on an elephant but then they have no goad in their hand, they have instead the bow with them (so that possibility is not there). Or is it that the sun and the moon have arisen in the eastern direction? Well can that (also) be possible?

15. The hanging feet of them (Rāma and Lakṣmaṇa) in the middle portion of his body gave the appearance of a hanging sacred thread. The faces of the three looked like the lustre of the cloud during twilight or the three Guṇas, Sattva, Rajas and Tamas come together or the three eyes of Śiva or the three Vedas or the three worlds, *bhūr*, *bhuvaḥ* and *svaḥ*.

16. Noticing him (Hanumat) mounted on by two scions of the Raghus the people on the mountain saw the dark and the white lustre shining up and the towny one below them. This reminded them of the figure of Lord Man-lion who had appeared out of the two pieces, one white and one dark of a pole when it had parted.

17. Then (on reaching the Ṛṣyamūka mountain) the clever son of the wind (Hanumat) introduced Rāma to Sugrīva and with fire as witness cemented the friendship between them. It appeared as if both had offered their very heart to each other. Achieving this imperishable union both felt happy as if Śiva and Kubera had come together.

सुग्रीवस्य रामं प्रति विनीतवचनमाह–

'त्वादृक्षो मे सुहृदुपहृतोऽभीष्टदिष्टेन दिष्ट्या
भिन्नो मूर्त्यैव न तु मनसा, धन्यधन्योऽस्म्यतोऽहम्।
ज्ञात्वा मां स्वं कृपय' तमिति प्रोच्य रामं रुमेशो
नंनन्ति स्मोज्ज्वलपद्युगं, किं दधौ राज्यमौलिम् ॥ 18 ॥

श्रीरामस्य सुग्रीवं प्रति विनीत-वचनमाह–

'प्रज्ञोत्तिष्ठ स्वसममिति मा मा स्तुवीहि स्तुही' ति
वृत्तिं व्यञ्जन् विदितविनयां सादरं राम ऊचे।
तिं सुं भ्वादि-प्रकृतिरितरं प्रत्ययं वा यथर्ते
विज्ञेयार्था भवति न तथा नाऽर्थभूस्त्वां विनाहम् ॥ 19 ॥

सुग्रीवस्य सीता-प्रक्षिप्तभूषणप्रदर्शनमाह–

निष्पन्नेऽस्मिन्निति सुविधिना शिष्टसख्योपचारे
वेलाप्राप्तं वचनमवदत् साश्रु रामं रुमेशः।
घ्नन्ती धैर्यं जनकतनया रावणेनौण्यमाना
चक्षुर्नीरैरिह सममिमान्यक्षिपद् भूषणानि ॥ 20 ॥

राघवस्य सीताविरहशोकोज्जागरेण धैर्यत्यागमाह–

स प्रेक्ष्यामून्युदयितमहामन्युरुन्मुच्य धैर्य-
मारोदीत् तच्छिखरिवसतीन् रोदयन्नृक्षकीशान्।

The poet introduces the courteous words of Sugrīva to Rāma:

18. Luckily with fate favouring me a friend like you has been offered to me. I am unlike you only in physical form, not in mind. So I am the luckiest thereby. Taking me to be yours, you oblige me with your grace—thus spoke the lord of Rumā (Sugrīva). He bent his head again and again at Rāma's feet as if he had gained the royal crown.

Polite words of Rāma to Sugrīva;

19. Get up, O wise one! Do not go on praising me who am your peer. Expressive of politeness Rāma respectfully said: Just as the roots *bhū* etc. or the words like *bhū* yield meaning with the suffixes like *ti or su and* so on only and not otherwise in the same way I have no meaning (= worth) without you.

Showing the ornaments scattered by Sītā says Rāma;

20. The friendship that goes well with the cultured people having being forged through good luck, the lord of Rumā (Sugrīva) uttered in tears the words that suited the occasion. Tearing (=giving the go by to) her fortitude Sītā while being abducted by Rāvaṇa scattered the ornaments along with her tears.

Now is described Rāma's loss of fortitude with the kindling of sorrow due to separation from Sītā:

21. Looking at them he was engulfed in immense sorrow and cried with his fortitude taking leave of him making (also) cry the bears and monkeys residing in the mountain. Hearing signs and consoled by his friends

श्वासानुच्चैर्जहदथ समाश्वासितः स्वेन सख्या
स्यन्नास्राम्बुर्दशरथसुतो गद्गदेनेत्यगादीत् ॥ 21 ॥

चक्षुर्द्वय्युज्झति मम जलान्याधिना म्लाप्यमाना
वैदेहीवाभरणपटलान्यस्रपेणार्द्यमाना ।
देवे तुष्टे सति ननु कदा सङ्गहर्षाऽऽहृतानि
ही म्लानिं ते सह पुनरुभे प्रोज्झ्य तान्यादधाते ॥ 22 ॥

सौमित्रिसुग्रीवादिकृतं रामस्य समाश्वासनमाह–

मन्दाक्रान्ता[1] अपि सपदि तच्छोकतीव्राग्निनाऽन्त-
र्दत्तालम्बैर्हनुमदुपदेशौषधैः शान्तिमाप्ताः ।
याथातथ्योक्तनलदमयन्त्यादिदृष्टान्तवाचा
मार्गं धृत्या रघुपमनयन् भ्रातृमित्रादयस्ते ॥ 23 ॥

अथ चतुर्भिर्हनूमतश्चिन्तापनोदपूर्वकं स्वकर्तव्यसाधनासूचनमाह–

स व्याहार्षीत् पुनरनिलजो राम सुग्रीव वां द्राक्
तोषो भावीति हि निरणयं यत् प्रभूक्तानुसारम् ।
रम्यो मुक्तः कृतिविफलतासिंहिकापुत्रभीत्यै-
णम्मन्यानां शरणमिह नश्चन्द्रचूडास्यचन्द्रः ॥ 24 ॥

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1. एतेन पदेन वृत्तसूचनाऽपि

the son of Daśaratha spoke the following words with choked throat (and) with tears falling from his eyes:

22. Tormented by mental agony my eyes shed tears just as had shed Sītā her ornaments when tormented by the demon. When will that day dawn when with God being kind both these wiping away the sadness would appear with the joy of union again come to have them (=the ornaments would come back to Sītā and the tears—this time that of joy—to the eyes).

Now is described the consoling of Rāma by Lakṣmaṇa and Sugrīva etc.:

23. Slowly engulfed by the acute fire of sorrow of Rāma, the brother (Lakṣmaṇa), friends (Sugrīva etc.) and others getting pacified by the words of consolation (lit. instruction, sermon) of Hanumat which served as the medicine brought Rāma to the path of fortitude by quoting instances, appropriate to the occasion, of Nala-Damayantī and so on.

Now in four stanzas is described the strategy that Hanumat thought he would adopt to achieve his mission which reveals his absence of worry in this connection:

24. Hanumat told Rama and Sugrīva that the wish of both of them (lit. you) would be fulfilled soon. That is my resolve. When the moon out of the fear of Rāhu took refuge with Śiva, could the latter devour her? No. She continued to live without fear. Now that Sugrīva has taken refuge with Rāma, it is certain that he will have his desire fulfilled.

पञ्चेषुं वा धृतधनुरिषुं शम्भुदृष्टिस्तृतीया
चाङ्गं चिन्ता प्रदहति वपुः स्वस्थपञ्चाक्षचित्तम्।
सेव्यं धैर्यं विपदि विदुषाऽतो हि तद्रक्षणार्थं
नाशः सर्वांशत इह किलोपेक्षणं स्वस्थतायाः ॥ 25 ॥

ग्रस्तौ मुक्तौ किमिह तमसा पुष्पवन्तौ न दृष्टौ?
गान् मा शोकं किमपि युवयोश्चेत इत्याकलय्य।
हर्षादाज्ञापयतु रघुराट् किञ्च सुग्रीव गृह्ना-
त्वाज्ञाभारं स्वशिरसि भवान्, स्यात् कुतो
नार्थसिद्धिः? ॥ 26 ॥

सप्ताश्वेन्द्वोः पुर इव लघुर्दीपदीप्तिर्मदीया
तत्त्वज्ञात्रोः पुरत इति वां वागकिंचित्करी स्यात्।
मन्तुः किन्तून्मितमवदतो मन्त्रिनाम्ना स्थितस्य
त्रिष्यप्येतत् स्थितमिह जगत्स्वर्ह एवोपचारः ॥ 27 ॥

अथ त्रिभिः श्रीरामं प्रति सुग्रीवस्य स्वपरिस्थितिनिवेदनमाह–

सुग्रीवोऽख्यादथ रघुवरं मित्र वातात्मजेन
तावत् प्रोक्तं न्यशमि भवता भ्रातृकं वैर-बीजम्।
नह्येतस्मात् पुनरपि तदाख्यानमावश्यकं स्यात्
पिष्टस्य स्याद् यदि खलु पुनः पेषणं मान्द्यमेव ॥ 28 ॥

25. Just as the third eye of Śiva burns Kāma who had been carrying bow and arrows in the same way burns worry the whole body with its normal sense organs and the mind. Hence to take care of it a wise man should observe fortitude in adversity. To ignore normalcy is, as they say, total destruction.

26. Have you not observed that the sun and the moon, even though eclipsed, get release from Rāhu? Noticing this you both should feel no sorrow. Let Rāma give the command with abandon and let Sugrīva accept it. How can the mission be not successful?

27. Both of you know the actual position. In the face of you who are like the sun and the moon my words like the light of the lamp may be of little value. It will be an offence on the part of one who is occupying the position of a *mantrin* who does not express himself in balanced words. This goes well with all the three worlds.

In three verses Sugrīva describes to Rāma his circumstances:

28. Sugrīva then told Rāma: O friend, you have heard from Hanumat the cause (lit. seed) of fraternal enmity. It may not be necessary, therefore, to describe it. Just to repeat what has been said (lit. to pound what has already been pounded—*piṣṭapeṣaṇa)* is foolishness.

In the context of describing his circumstances he briefly repeats what Hanumat had said already:

29. The country was desolate (had lost governance). The time-limit that Vālin had prescribed had passed. At

परिस्थिति-कथनप्रसक्तं हनूमदुक्तस्यापि व्यति-करस्य संक्षिप्तं दिग्दर्शनमाह–

शून्ये राष्ट्रे सति तदवधौ निर्गते वालिनोक्ते
रक्ष्यं राज्यं सजनसचिवैः प्रार्थितो भूर्यगृह्णाम् ।
मत्वा प्रत्यागतमदिषि चैवं स्थिते त्वय्युपेते
क्षंस्ये किं स्त्रीहरणममुनाऽऽक्षिप्य निर्वासनं च? ॥ 29 ॥

चञ्चत्येतद् रघुकुलनृपाधीनमास्माकराज्यं
निष्पक्षालम्बनमिह सखे न्यायमेवाश्रयेस्तत् ।
पिष्ट्वा मामप्यनुभव यशश्चेदहं सापराधो
यद्दण्ड्यः स्यात् सहजनिरपि त्वादृशां न्यायभाजाम् ॥ 30 ॥

रामस्य वालिवधोद्यतस्य सुग्रीवं प्रति वचनमाह–

ग्रस्तोन्मुक्तो रविरिव विशेषौजसा राघवो भान्
हस्ते स्कन्धाद् धनुरिषुयुतं बिभ्रदूचे स्फुटार्थम् ।
णं न्यायस्य प्रियसख करिष्येऽद्य हत्वाऽग्रजं ते
सख्यं प्राप्स्यं प्रथममनुनाचेदसौ धर्म्यवर्त्स्यत् ॥ 31 ॥

मुह्यो मा स्म स्वजन इति तं दर्शयाग्रेसरः सन्
पापी केनाऽप्यकथितपथोऽप्येति कर्मोपभोगम् ।
गच्छत्वस्मात् परमपि परं दुष्कृतं स्वैर्यसौ मा
मत्वैवं तद्धितमहमयं त्वत्सहायः करोमि ॥ 32 ॥

सुग्रीवस्य भ्रातृप्रदर्शने त्रपात्रासहेतोः कातरतामाह–

अस्मिन् कोपाद् वचसि भरतज्यायसा प्रोच्यमाने
त्रेपेऽत्रासीदथ हरिवरोदर्शको भ्रातृसिंहम् ।
णोपेतोऽभूद् हरिण इति सोऽप्युह्यमानाद् हरित्वा-
न्मुक्तीभावं हृदि समभिलष्येति संतर्कयामः ॥ 33 ॥

the persistent request of ministers that the country needs protection, I took up its reins. (Later) when he (Vālin) came, I gave the kingdom to him. When this happened, you came. Can I tolerate the abduction of my wife by him and my exile?

30. Our kingdom has been under the control of the scions of Raghu. You do justice without favour. If I am at fault, you win fame by pounding (=killing) me. At the hands of lovers of justice like you even a brother (one born of the same womb) may have to meet with punishment.

The words of Rāma, ready to kill Vālin, to Sugrīva:

31. All the more flaming like the sun rising after eclipse Rāma took up the bow and the arrow in his hand and said in telling words: Dear friend, I will do justice by killing your elder brother. Had he been virtuous, I would have first made friends with him.

32. Do not get deluded that he is your kin. Step forward and show him to me. A sinner, even when the way to him is not shown, meets his nemesis. That wanton one may not move from one sin to the other—with this idea, as you my ally, I do good to him.

33. When Rāma was uttering these words in anger the best of the monkeys (Sugrīva) eager to show him his lion-like brother felt shy and fearful. Though he was carrying on him the *haritva*, the monkey form, he, as is our surmise, wanting to get away from it came to add *ṇa* (to his original appellation of *hari*, monkey, i.e. he turned into *hariṇa*).

रामेण सुग्रीवस्य प्रोत्साहनं तत्प्रतिवचनं चाह–

तद्रूपं स प्रभुरकथयत् प्रेक्ष्य संस्मारयंस्त-
मात्मानं भो असि हरिसुतः सोऽपि नूनं स एव।
मा भैषीस्तद् विफलमथ स स्माह रामं रुमेशो
नंष्टा वाली किमिति भवतः सांशयिक्यस्ति धीर्मे ॥ 34 ॥

ज्ञातं तस्यापरिमिति बलं दुन्दुभिद्वन्द्वयुद्धे
त्वाञ्चाऽऽवेद्मि प्रियसख सुखध्वस्तरक्षःसहस्रम्।
पैशाचेनाकलित इव किन्त्वाक्रमेणोभयत्र
तावद्वीर्यं हृदि दधदपीशे न निर्धर्तुमेकम् ॥ 35 ॥

सुग्रीवस्य स्वनिर्णायनोपायकथनमाह–

मन्दं क्षेप्योऽद्रिरिव भवता दुन्दुभेश्चेच्छवोऽयं
हार्याश्चेमे यदि तु विशिखैः सप्तभिः सप्त तालाः।
द्व्येषा मामतिविषमयोः कार्ययोः सिद्धिरेवाऽऽ-
रात् प्रत्यक्षं नयतु सुतरां निश्चयं संदिहानम् ॥ 36 ॥

चतुर्भिः सुग्रीवोक्तविषये रामस्य विक्रमचेष्टितं वर्णयति–

मर्षं मर्षं कथमपि तदुल्लापमन्तर्दृढीसन्
षड्वर्गाऽन्त्याऽऽक्रममिव परं सन्मुमुक्षुः स शूरः।
यन्मन्येथास्तदिति कथयन् सन् पदाङ्गुष्ठकेन
रामोऽक्षिप्यच्छिशुरिव महाकन्दुकं दौन्दुभाङ्गम् ॥ 37 ॥

Rāma's incitement to Sugrīva and the latter's response:

34. Of that form (=expression) the Lord (Rāma) addressed reminding him that he (Sugrīva) is also the son of a monkey (*hari*). Just as that one is the son of Hari, Indra, in the same way he (Sugrīva) is also the son of Hari, Sūrya. Do not then be afraid for no reason. On hearing this Sugrīva told Rāma that he is assailed with doubt if Vālin could meet with destruction from him (Rāma).

35. I have come to know his (Vālin's) immeasurable strength in his duel with Dundubhi. I know also you, my dear friend, who destroyed thousands of demons with ease. Still, overpowered, as if by a spirit, I am not able to decide as to whose strength is superior to the other.

The description of the means which could help Sugrīva to arrive at a decision:

36. If you can effortlessly throw away this mountain-like corpse of Dundubhi and pierce these seven palm trees with a single arrow, it would help in making up my mind about your strength setting my doubt at rest.

In four verses is described the brave act of Rāma with reference to what Sugrīva had said:

37. That brave one (Rāma) withstanding somehow the words of Sugrīva firming up like the seeker of liberation the final onslaught of the group of six (*ṣaḍvarga:kama, krodha, lobha, moha, mada, mātsarya*; desire, anger, greed, infatuation, pride and jealousy) said: Let it be as you say. Saying this he with his big toe threw the corpse of Dundubhi as would a child a big ball.

क्षत्वैकेनाऽपि च स इषुणाऽग्रोन्नतान् सप्त तालान्
सान्वादीप्तानिव कुलगिरीनेकवज्रेण वज्री।
वीरस्तालानुकृदभिधमप्याशु पातालमध्यद्
रोचिष्णूनामतुलमहसा किं किलाऽसाध्यमस्ति? ॥ 38 ॥

यन्त्राधीनीकृत इव वृथैवाशुगाख्याभिमानी
त्रिष्वप्येतुं प्रभुरपि जगत्स्वाशुगाद् राघवीयात्।
णप्राप्त्याऽप्युन्नतसमभिधोऽपीरणार्थः समीर-
स्तान् दृष्ट्वाऽस्ताँल्लयममधृताऽपारितोन्मूलनार्थः ॥ 39 ॥

यन्मत्पुत्रप्रभुशर इति स्मैष हर्षप्रकर्षा-
दृच्छत्यात्मोदयमिह, जगत्प्राणभावान्न किन्तु।
छत्रीभूते त्रिभुवनपतौ नाम लोकत्रयस्य
यायात् क्वात्म-हुतिमशरणः, किं पुनर्वारतर्की ॥ 40 ॥

38. And with a single arrow he uprooted the seven palm trees with their lofty ends as had done Indra with a single stroke of his thunderbolt the seven Kulagiris (the seven mountains supposed to exist in each division of the Continent) with their flaming peaks. Having done this, he tore into the nether world as well which carried the name *pātāla* which has similarity with the name of the trees, the *tālas*. What is that which is difficult of accomplishment for those who are endowed with incomparable majesty.

39. *Āśuga*, the wind, is unnecessarily proud of its appellation which means literally 'which moves quickly'. The appellation goes well with the arrow (which also is *āsúga*) of Rāma for with that the mind stood still, as if under a spell, the arrow which is capable of flying in all the three worlds. Another name for the wind is *samīra* which with the addition of *na* becomes *samīraṇa* which entwines with it the word *īraṇa*, 'to throw'. Even *samīraṇa* which has the sense of throwing could not throw up (uproot) the palm trees while the arrow of Rāma did that. That probably is the reason that the wind stood still.

40. Later the wind thought that Hanumat is his son and Rāma is the Lord and the arrow is his. His excessive joy on account of this made him regain himself; not that he wanted the survival of the world. With the Lord of the three worlds providing an umbrella (cover) where would one looking for refuge conceal oneself, not to speak of the one who is out to look for (the opportunity) [to come into the open].

सुग्रीवेण रामस्य किष्किन्धागुहाऽऽनयनमाह–

तत् कौसल्यासुतबलमलं वीक्ष्य सुग्रीव आप
तोषं, यद्वद् बलपति-बलं प्राप्य राजाऽल्पवीर्यः।
दग्धेन स्त्रीविरहशिखिना प्रेरितोऽथो हृदैव
ध्वानं मुञ्चन्ननयत गुहां तं स किष्किन्धिकीयाम् ॥ 41 ॥

वालिनो निर्गमनमाह–

पुत्रो जिष्णोरपि सुशयितस्तस्य नादेन चीरी-
रींकारेणाऽजगरक इवोज्जागरामास सद्यः।
लङ्घित्वा स्त्रीगिरमपि हितां मृत्यवे निर्ययौ स
कामान्धाः स्त्रीं सुरत-समये ह्याद्रियन्तेऽन्यदा नो ॥ 42 ॥

वालिनो हननमाह–

मृत्युं ह्याकारयत इति तं मन्यमानो रवैः स
तेनाऽयुद्धाश्व इव मघवाश्वेन तत्त्वं ह्यपश्यन्।
सीतानाथः स्वसखमनुयांश्चेषुणा तं जघान,
तां तारोक्तिं स्मरति स सुधावत् स्म या विष्यभूत्
प्राक् ॥ 43 ॥

तदवस्थस्य वालिनस्तारां प्रति वचनमाह–

चञ्चद्-रामेन्द्रशरपविनाऽऽपत्य वाल्यद्रिराजो
मैनाकं वाऽङ्गदमथ वधूं मेनकां वाऽभिपश्यन्।
थिर्थिर्शब्दानुकरण-चलद्रोमपक्षो हितोक्त्वाऽऽ-
लीम्मत्वा तामवददबले ते बलं पुत्र एषः ॥ 44 ॥

Sugrīva takes Rāma to Kiṣkindhā cave:

41. Sugrīva felt satisfied at the immeasurable strength of the son of Kausalyā (Rāma) much like a weak king of the strength of a powerful general. He giving out (loud) sound led Rāma to the Kiṣkindhā cave with the heart burning with the fire of separation from his wife.

42. With that sound even the son of Indra (Vālin) who was in good sleep got up immediately like the sound of *ciririṅ* of a young python and ignoring the words to his good of his wife came out for death. Blinded with passion pay heed to the words of their women only at the time of copulation and not otherwise.

43. With the view that he (Sugrīva) with his loud sound is inviting death to himself, he, Vālin, ignorant of the actual situation fought with him like the horse of Indra (Uccaiḥśravas) with an (ordinary) horse. Following his friend, Rāma killed him with an arrow. He, then, remembered the nectar-like words of Tārā which had appeared to him (earlier) as poison.

The words of Vālin in that state to Tārā:

44. The Himālaya-like Vālin having been downed by the thunderbolt-like arrow of Rāma, looking at Aṅgada and his wife (Tārā) just as the Himālaya would look at his wife Menakā (Menā) and son Maināka with his hair shaking like flaps told his wife taking her to be friend for her earlier words to his good, O you whose strength is gone, this son of yours (Aṅgada) is your strength now.

वालिकृतं रामोपालम्भमाह–

रामं स आसन्नमृतिर्जगाद 'मा-
माहन् रुमेशान्तरितः कुतो भवान्?'।
यथा च सम्बन्धनिबन्धनादयं
प्रियस्तथाऽहं न कुतस्तदुच्यताम् ॥ 45 ॥

श्रीरामस्त्रिभिः क्रमशस्तदुत्तरं प्रददाति–

यत्नाद् वदन्तमिति राघव उक्तवांस्त-
मासन्नमृत्युरधुनाऽऽत्थ रुमेशमेनम्।
ख्यातो रुमेश इति वस्तुत आद्य तु त्वं,
तुम्पामि तद् भरतराडनुसार्यहं त्वाम् ॥ 46 ॥

पुत्रौ स्थ ऋक्षरजसः, सदृशौ युवां मे,
न त्वं सदध्वनिरतः, पुनरीक्षितोऽयम्।
राजेदृशो हितकृता द्रुतमेव दण्ड्यो
यान् मा स्म दुर्गतिमितोऽप्यधिकैनसेति ॥ 47 ॥

मद्दर्शनाच्छरणमापतितस्तु रक्ष्यो
हा हन्तुमित्थमनलं हरिमाल्यतोऽपि।
कष्टायमानमनसामिति दैविकोऽन्तोऽ-
पिः संध्रियेत, न नृपः स्फुटकामचारः ॥ 48 ॥

45. With death approaching he said to Rāma: Why did you kill me under the cover of Sugrīva. Just as he is dear to you due to relationship [we the brothers are the sons of Ṛkṣarāja who was a friend of your father Daśaratha], tell me why I am not so?

Rāma's answer to Vālin in three verses:

46. To him who was speaking under strain Rāma said: Now that death is approaching you, you call Sugrīva the Lord of Rumā (Rumeśa). Actually it is Sugrīva who is Rumeśa but upto now you have come to be known as Rumeśa. So following King Bharata I have killed you [To keep some one else's wife as one's own is great offence. One committing it is deserving of punishment that Rāma has inflicted on Vālin. For adultery the penalty is death. Since it is Bharata who is on the throne now, the penalty will be supposed to have been inflicted in his name, he being the upholder of morals].

47. You both are the sons of Ṛkṣarāja. Both of you are the same to me. You have not been following the right path while he, Sugrīva, has been doing so. Such a ruler needs to be punished quickly by a king who has the welfare (of his subjects) in mind so that he may not court misfortune by further sin.

The reason for killing Vālin under cover of Sugrīva:

48. If you could have seen me, you would have taken refuge with me and then you would have to be protected by me. In this way, how sad, I would not have been able to kill you due to Indra's garland. Those given to sin do meet with their end due to fate. An (ordinary) person leading a wanton life may live on but not a king of that type.

वालिनः श्रीरामं प्रति अन्तिमं प्रार्थनमाह–

सोऽख्याद् राममिदं निशम्य कपिराड् दैवी गतिर्जित्वरी
भिन्नं केवलमङ्गतोऽङ्गजमिमं त्वङ्गीकुरुष्वाऽङ्गदम् ।
गम्यो दूरमयं न नाथ हृदयाद् दोषं श्रितोऽप्याः परै-
र्म्यन्तर्यन्तरहं तु हन्तु मदघं दृष्ट्या दया-सार्द्रया ॥ 49 ॥

श्रीरामेण समाश्वासितस्य वालिनः परमपदप्रयाणमाह–

मन्दानन्दथुरास्रुताश्रुरवदद् रामोऽपि, धन्योऽसि भो,
हात्माऽऽर्तोऽस्ति तवेति मेऽपि, युवराड् भावी प्रियो मेऽङ्गदः ।
मा शोच त्वमितः परं परपदं याहीति शृण्वन् सुखी
नंनम्यां मनसा गिरा च कलयन् वाली ययौ तत्पदम् ॥ 50 ॥

वालिनोऽन्त्यक्रियान्ते रामस्य सुग्रीवाय राज्यदानमाह–

कृत्वाऽन्त्यां प्रणतिं विलेपुरनुजस्तस्यात्मजश्च प्रिया
त्वामेव ह्युपजीव्य जीवनमुदे प्राभूम कुत्रैषि भोः?
रामोऽसान्त्वयदौर्ध्वदैहिकविधिं चाकारयत्, तत्पद-
मंशोः पुत्रमवाप्तजानिमनयत्, तद्यौवराज्येऽङ्गदम् ॥ 51 ॥

The last request of Vālin to Rāma:

49. Hearing this Vālin said to Rāma: Fate is all powerful. You accept Aṅgada born of me who differs from me only in body. Even if at fault, he should not be removed (by you) from the heart. Oh! I die now. You would please with your kind eye destroy whatever sin I would have courted.

Consoled by Rāma Vālin leaves for heavenly abode:

50. With his joy bedimmed, with tears brimming out, Rāma also said: Blessed O are you. Just as you are in pain, so am I. Prince Aṅgada will be dear to me. Do not grieve. From here you go to the highest abode. Hearing this Vālin feeling relieved, offered obeisance again and again through mind and speech and left for the heavenly abode.

The offering of kingdom to Sugrīva after Vālin's cremation:

51. Offering him (Vālin) final salutations his brother (Sugrīva), son (Aṅgada) and wife (Tārā) lamented : It is only with your support that we could enjoy life. O! where do you go? Rāma consoled (them) and made (them) perform the obsequies. The position of Vālin he offered to Sugrīva (the son of the sun) and made Aṅgada the Heir Apparent.

सुग्रीवस्य सीतोपलब्ध्यै वानराणां प्रस्थापनं हनूमतो विशिष्टसूचनां चाह–

प्रस्थाप्येतरदिक्षु वानरगणान् सीतोपलब्ध्यै ततो
दक्षो दक्षिणदिश्यथाङ्गदहनूमज्जाम्बवन्मुख्यकान्।
क्षिप्रार्थान् प्रजिघीषुराह रघुपं सुग्रीव उच्चैर्मुदे-
णम्मन्यः प्रभुपादरुक्-तृणचये ऽयं मारुतिः स्यात्
कृती ॥ 52 ॥

श्रीरामस्य हनूमदाशंसनमाह–

न्यस्तोत्तमाङ्गमथ तं रघुराट् पदाब्जे
वेगाऽस्तचित्तमवलोक्य सहाशिषैव।
दत्त्वोर्मिकां जनकजाप्तिमिव स्वभिज्ञां
यत्नं प्रसाधितुमिवाह च साधयेति ॥ 53 ॥

निष्फलेषु वानरेषु संपातिना सीतास्थान-प्रदर्शनमाह–

दक्षैर्दिक्षु समासु ऋक्षकपिभिः सर्वैः समस्तं ततो
मेदिन्या उदरं विलोडितमहो प्राप्ता न भौमी परम्।
याम्यां त्वङ्गदजाम्बवत्प्रभृतयस्तस्थुर्दिशि व्याकुला-
त्मानस्तान् स्व-जटायुषं स्मरयतः संपातिरूचे
स्थितिम् ॥ 54 ॥

Despatch of the monkeys for tracing Sītā and the special information of Hanumat:

52. Having dispatched the group of monkeys in other directions and wanting to dispatch the prominent ones like Aṅgada, Hanumat and Jāmbavat to the south the sharp-witted Sugrīva said to Rāma in loud voice that it is he, Māruti, the Son of Wind, (Hanumat) who takes himself to be deer for the heap of grass which is the lustre of the feet of the Lord would get fulfilment. [It is Hanumat who will succeed in the mission].

Rāma's instruction to Hanumat:

53. Finding him who excels even the wind in speed (Hanumat) resting his head at his lotus-like feet Rāma gave him together with his blessings a ring as a mark of identification which represented the recovery of Sītā as it were and asked him to leave and achieve success.

Monkeys not meeting with success Sampāti indicates the place where Sītā was:

54. The clever bears and monkeys together surveyed the entire earth but could not find Sītā. Uneasy stood Aṅgada, Jāmbavat and others in the south. To them who were thinking of Jaṭāyu, Sampāti told the place (where Sītā could be).

अथ दुर्लङ्घ्यसमुद्रदर्शनेन कपीनां पुनर्विषादं हनुमत्स्तवनं चाह–

दृष्ट्वाऽब्धिं समुदोऽपि दुःखजलधौ मग्ना अमग्ना अपी-
ष्टार्थं साधितुमक्षमाश्च तरितुं स्वं स्वं बलं चोचिरे।
सीमानं पयसो न लंघितुमलं तच्छक्ति-सीमा, तदा
तेऽनाशा अपि नाश एव निरताः स्तुत्वाऽवदन्
मारुतिम् ॥ 55 ॥

अङ्गदादिकृतं हनूमतः प्रोत्साहनं तस्य च कार्यायोद्यमनमाह–

तिष्ठस्याशुगपुत्र किं न्वितरवत् तूर्ष्णीं स्थिते दुःस्थिते,
तत्त्वं चिन्तय तत्त्ववित्त्वमसि भो आत्मानमादर्शय।
त्वत्तः सिद्धिरिदं निशम्य स नमन् रामं शिलापट्टतोऽ-
तः प्लुत्वैधत विन्ध्यवत् पुनरवग्, मा शोचतैष त्वरे ॥ 56 ॥

इति श्रीकविराजाशुकविना श्रीनित्यानन्दशास्त्रिणा विरचिते
श्रीरामचरिताब्धिरत्ने रामाङ्के महाकाव्ये वालिवधो नाम
(उच्चैःश्रवाः) एकादशः सर्गः समाप्तः ॥11॥

Despatch of the monkeys on seeing the ocean (difficult of crossing) and the eulogy of Hanumat:

55. Seeing the ocean, even though in good spirits, [having learnt from Sampāti where Sītā was] the monkeys even though not sunk [not having entered the ocean] sank in the ocean of sorrow and not able to achieve their mission directed their soldiers to swim. The limit (*sīmā*) was not able to match the *sīmā* of the ocean They, who had made up their minds to give up their life, lost hope and praised Hanumat in the following words:

The prodding of Hanumat by Aṅgada etc. and his effort to take up the mission:

56. The Son of Wind! How come you are standing still like others (commoners) ? Why are you keeping silent when face to face with a difficult situation ? You are in the know of what needs to be known. Think of that. Show up yourself. On hearing this Hanumat bowed to Rāma and took a jump from a stone slab and proceeded towards the Vindhya mountain and said: Do not feel sad, Here I hurry up.

With this concludes the Eleventh Canto of the Mahākāvya *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Vālivadha (Uccaiḥsravas).

अथ द्वादशः सर्गः

अथाष्टभिर्हनूमतः समुद्रोल्लङ्घनं वर्णयति–

तस्मिन् क्षणेऽसमरुतो मरुतोऽङ्गजातोऽ-
तः संप्लुतः सहचरेषु विलोकयत्सु ।
सुस्थापितोन्नमितदोरधिरोहिणीको
ग्रीवां प्रसार्य दिवि संकुचिताङ्घ्रिराभात् ॥ 1 ॥

वर्धिष्णुसाहसरसः सरसः समानं
स ज्ञातवानिव समुद्रमुद्रितौजाः ।
हित्वा तमाशु विततं किल मेघमार्ग-
तोयेश्वरं क्षणमतिक्रमितुं प्रवृत्तः ॥ 2 ॥

गच्छन्तमद्भुतभृतो नुनुवुः सुरास्तं
त्वादृक् कपीन्द्र भुवने नहि कोऽप्यपूर्वः ।
तीर्त्वा नदेशमधिनाथमहानिदेशं
रंहोभरात् तरति याति च योऽन्यदेशम् ॥ 3 ॥

मन्यामहेऽतिमहसैति शिखी, कपिर्नो,
होमाय होमचरुचोरिनिशाचराणाम् ।
दग्धुं य इन्धनमयस्य वियोगिचित्ता-
धेः संहतिं प्रयततेऽयततेजसा द्राक् ॥ 4 ॥

CANTO XII

In eight verses is described the crossing of ocean by Hanumat :

1. That moment the son of Wind (Hanumat) with incomparable sound took a jump from it while his companions looked on. He then spread the arms, put them together, uplifted the neck, joined the feet and looked fine in the sky.

2. With his boldness on a high he with his prowess out in the open took the ocean to be only a lake. So leaving it he stared crossing in a moment the ocean-like sky.

3. As he moved on the gods in all wonder uttered his praises: O the best of the monkeys! There is none like you, the super-being, in the world. He is crossing the ocean and in following the command of his lord is proceeding to another land in all speed.

4. On account of his excessive lustre we think it is the fire which is on the move to reduce to ashes the demons who steal the offerings in the sacrifices and not a monkey, who is trying to burn quickly the great mental torment which is of the form of fire.

सन्तर्क्य वाऽऽक्रममतिक्रमणं स्ववेला-
मुद्रां विमुद्रयितुमुद्रसिकः समुद्रः ।
रंहस्विता-बृहदगाध-गभीरताभिः
क्षोभं दधाविव पुरः पवमानसूनोः ॥ 5 ॥

भर्तुः सुतं शिखरिणां स्थितमब्धिमध्ये
यादस्तिमिंगिलगिलं विमृशन् मृशंश्च ।
मान्यं सुमान्य च सुमानित एष तेन
सम्यक् समुद्रपथमारभताऽतिगन्तुम् ॥ 6 ॥

शङ्का कृतेति गगनेऽमुमुदीक्ष्य सिद्धै-
रैरावतोऽब्धिमभियाति किमुच्चघोषम् ।
रामेरितो विशिख एत्यनु रावणं वा
दिष्टप्रकोप उत कीशवपुः प्रयाति? ॥ 7 ॥

त्यक्ता हितेति सुरसा सुर-सार्थ-नुन्ना
संपेषिताऽरिरिति तेन च सिंहिका सा ।
नित्यं कपिः स सुकृती कपिऋक्षराजो
भैः किं जगत्यगणितैर्द्विजऋक्षराजः ॥ 8 ॥

5. The ocean thinking that its crossing by Hanumat as an invasion on itself and taking its shore which is its seal (it being its mark of identity) to have been insulted by Hanumat became perturbed finding him exceeding it in speed, expanse, unfathomability and depth.

6. Positioned in the midst of the ocean the mountain Maināka he (Hanumat) took to be a whale, a big aquatic being. He touched it (on account of his monkey nature). With this touch he showed respect to him the respectable one and having been shown respect by him started crossing the ocean in all seriousness.

7. To see him in the sky, the Siddhas put the question: Is it Airāvata (the divine elephant) which is proceeding to the ocean with loud sound? Or is it an arrow of Rāma in pursuit of Rāvaṇa or bad luck assuming the form of a monkey, which is on the move?

8. Hanumat avoided Surasā (the Nāga Mother of that name) sent to him by gods (to test him) with the view that she has good intentions while Siṁhikā was smashed to smithereens, she being an enemy. In this way that monkey of the king of monkeys and bears (Sugrīva) was doing good things continuously (all alone). Of what use are the innumerable stars to the lord of Brāhamaṇas and constellations (the moon)? [the second half of the verse has double meaning. Just a single Hanumat could destroy Siṁhikā while the whole host of the constellations could not do so in the case of Siṁhikā the mother of Rāhu which eclipses the moon].

त्रिभिर्हनूमतः पारतीर-प्राप्तिं वर्णयति–

दर्पेण पारतटमुत्पततोऽस्य वातेः
शक्तिं विषोढुमसहा चलिताऽचलाऽपि।
याऽहो हिमाद्रिसदृशामपि पर्वताना-
माक्रान्तिभारवहनादपि नो अचालीत् ॥ 9 ॥

स प्राप्यमाप्य खलु पारतटं ननन्द
चात्यं सुचातक इवाम्बुदवारिबिन्दुम्।
मानं मनस्यमनुतोरु च नाभिमानं
नंनम्यते स्म च रघूत्तममुत्तरस्याम् ॥ 10 ॥

स स्वर्घ्यपाद्यमभिपाद्य वनश्रियाऽऽद्य-
मुद्वेगहीनहृदयोऽप्युरुवेगशाली।
रस्यानि चाश्य कदलीफल-नारिकेल-
सत्पूगदेवकुसुमानि सुमानितोऽगात् ॥ 11 ॥

हनूमतो लङ्काप्रवेशमाह–

रिष्टिप्रहारिरजनीचररक्षिता या
तां निर्भयो निशि कपिः प्रविवेश लङ्काम्।
पद्मेशभक्तिकवचाधिकलब्धदेहो-
तिः किं ततस्त्रसतु वज्रकलेवरोऽयम् ॥ 12 ॥

हनूमता लङ्काराक्षस्याश्चपेटनमाह–

स ब्रह्मचार्यपि कृतेऽर्थितकामभङ्गे
मुक्तोत्तलां प्रतलतः प्रजहार लङ्काम्।
द्रष्टुं गता इव रतीश-शरास्तदास्ये
वक्रं कटाक्षशरमङ्गुलयोऽस्य रेजुः ॥ 13 ॥

Description of Hanumat reaching the other side of the ocean in three verses:

9. With Hanumat flying into the other side of ocean with pride, unable to withstand his prowess the earth which has the name *Acalā*, that which does not move, 'became *calā* (= shaky). It had not shaken even with the weight of the mountain like the Himālaya.

10. Like the Cātaka bird on obtaining the drop of water from a cloud to which a request can be preferred he on reaching the other shore felt happy. He felt immense self-esteem but not pride and offered salutations to Rāma turning to the North.

11. With no uneasiness in his mind *(udvegahīnahṛdayaḥ)* and (yet) endowed with great speed *(uruvegaśālī)* he was served by the Vanalakṣmī, the Forest Deity first with the respectful offering *(arghya)* and then water for washing feet *(pādya)*. Later he was served tasty bananas, coconuts, nice arecanuts and cloves. Well-received he then proceeded (forward).

The entry of Hanumat in Laṅkā:

12. Laṅkā which was protected by the demons with swords and weapons, that one, the monkey entered at the time of the night without fear. Will he be afraid of that when he has his stone-like body which is protected by the armour in the form of devotion to the Lord?

The slapping by Hanumat of a Laṅkā demoness:

13. Even though he was celibate he gave a strong slap to Laṅkā [the demoness of that name who was assigned the duty of protecting its portal] when his desire [to

द्वाभ्यां लङ्कापुरीं वर्णयति–

चञ्चन्महाविपणयः पुरि राजवीथ्योऽ-
नाच्छन्नपण्यनिचयाश्च बभुर्विपण्यः।
चैलानि रत्ननिवहोऽग्र्यमभूच्च पण्यं
वर्योरुमूल्यमशुभच्च सुचैलरत्नम् ॥ 14 ॥

नश्यन्ति यत्र मणिहेम-निशान्त-कान्ताऽ-
लंकारकान्तिभिरभि स्म तमीतमांसि।
सेव्ये तनौ वपुषि तत्र निषेव्यमाणे
तुच्छोतुरेष ददृशे सदृशद्विपार्श्वैः ॥ 15 ॥

अथाष्टभी राजान्तःपुरं वर्णयति–

मत्वेति यद् युवतयो युवतीषु लभ्याः
कान्तावरोधनमभीरुरगात् स वातिः।
रक्षिव्रजैरवहितैः परिरक्ष्यमाणं
यत् संत्रसन्निव विशत्यनिलोऽपि जालैः ॥ 16 ॥

तेजोनिधानकिरणप्रकरप्रसूतं
नक्षत्रनायककरोत्करनिर्गतं च।
गत्वा स यौवनमुदैक्षत यौवनस्थं
त्वाष्ट्रप्रणीत्यवधिषूज्ज्वलमञ्चकेषु ॥ 17 ॥

पुष्पस्थलीषु विनिलीय भयान्न झिल्ली
रींकारमप्यकुरुतात्र रतान्तरायम्।
लङ्केश्वरस्तदिति भिन्नमनःप्रवृत्तिं
कां संततिं निजनयाज्जनयाञ्चकार ॥ 18 ॥

enter the city] and her desire to have sex with him was obstructed. His (five) fingers on her face gave the appearance of the arrows of cupid gone to see the curved arrow of her side-glance.

Description of Laṅkā in two verses:

14. The Royal road had in the city glamorous and sprawling market places and the markets had heaps of uncovered wares. Clothes and gems were the main wares in them and the good quality clothes and the gems of high price shone in them.

15. The thick darkness of the night there got removed by the glow of the golden houses studded with gems and the sheen of the ornaments of the ladies. Hanumat assuming a form fit for the place (to hoodwink the demons) looked like a small cat with similar sides.

Description of the harem of the king in eight verses:

16. Thinking that young women can be found among the same (young women) the fearless son of Wind (Hanumat) went to the harem which, being under the protection of the security guards even the wind entered in fear as it were through the lattices.

17. Going there Hanumat saw a bevy of young women born of the rays of the sun and moon on the bright beds which were the ultimate in the creation of the Divine Architect.

18. Here, in this harem, the cricket hiding in the flower-beds did not produce out of fear the sound of *rīṅ* which could cause obstruction in the sexual act. What kind of issue the lord of Laṅkā could give birth to which could differ from his mental state?

हर्षात्सुगन्धिसुमनःशयने प्रसुप्तां
त्वाचं च नासमुभयं सुखमाददानाम्।
रामां स काममपि सकामपिशङ्गनेत्रां
वस्त्रावृतोरुमुदलोकत लोकतर्षीम् ॥ 19 ॥

णञ्चारु वर्णमिव संत्रुटितैकयष्टि-
माबिभ्रतीं द्विसरहारमुरःस्थलेऽन्याम्।
हर्यग्र आरतरतश्रमिणीं विकीर्ण-
वेषां स्फुरन्नखरदक्षतिमालुलोकत् ॥ 20 ॥

राजीवचक्षुषमशेषहिमांशुवक्त्रा-
मस्त्रीकृतप्रखरवक्रकटाक्षपाताम्।
सीमन्तपुष्पमधुपैर्नवकेशवेशां
ताङ्काञ्चनद्युतिमुदैक्षत कांचन स्त्रीम् ॥ 21 ॥

मत्ता मदेन समदेन च मन्मथेन
नुन्ना निगद्य च निजाननतो नकारान्।
प्राप्तापि पूर्णपरिरम्भमुदक्तरोमाऽ-
प्यर्धोरुकं प्रियत ऐक्षि हरन्त्यथाऽन्या ॥ 22 ॥

पर्यङ्कतो द्रुतवती प्रियमाव्रजेती-
रांचक्रुषी पृथुभुजा च विकीर्णकेशी।
व्रीडाविधेरविदुषी विदुषी च धार्ष्ट्यं
डाकिन्यवाप्ततुलना क्वचिदैक्षि काऽपि ॥ 23 ॥

19. He (Hanumat) saw a woman who was asleep happily on a fragrant flower bed enjoying both kinds of pleasure, that of skin (=touch) and that of nose (=smell), who had reddish eyes due to passion, who had covering only on the thighs and who captivated the people.

20. The best of the monkeys (Hanumat) saw another woman (there) who was carrying on her breast a necklace looking like the letter *ṇ* with one of its strings broken giving the appearance of having two strings, who was exhausted with sexual act just over, who had clothes in disarray and who looked pretty with her nail and tooth bites.

21. He saw a woman in golden hue who had lotus-like eyes, whose face resembled the full moon, whose weapons were the crooked side-glances and who had tresses of hair which had flowers in them that gave the appearance of bees.

22. Hanumat saw still another woman who was intoxicated as she was drunk and was conceited, was impelled by Cupid, was saying 'no, no' even while she had her hair rising on end with joy she had derived from tight embrace from her lover and was removing her petticoat [as the signal to the lover to gratify her sexually].

23. Hanumat saw yet another woman looking like a Ḍākinī (a female goblin) who was running from her bed calling out to her lover to come, who had long arms and hair disheveled, who was unaware of shyness and knew (only) impudence.

अथ हनूमतोऽशोकवनिकागमनमाह–

मुक्तेव नो जनकजाऽत्र तु काच-गुञ्जा-
पाथोजबीजक-वराटकदामनीव।
गच्छाम्यतोऽसफलतार्त्यवशोऽपरत्र
मत्वेत्यशोकवनिकामविशद्धनूमान्॥ 24॥

युग्मेन सीता-दर्शनमाह–

तापेन भर्तृ-विरहप्रभवेण तप्तां
मुग्धामदृष्टविदितश्रुतपूर्वरूपाम्।
वाचामगोचरगुणामुपमामिवाऽऽप्त-
चक्रोपलब्धतरभूर्युपमाऽवशिष्टाम्॥ 25॥

तत्र स्थितां जनकजां परिचित्य नुत्वा
तोषात्स नाथमनुचिन्त्य चिचिन्त चाऽन्तः
रामोऽग्रराड् दिविषदां स यथाऽक्षराणा-
मः स्त्रीयमी स्फुरिततन्मुकुटा तथाऽस्ति॥ 26॥

अथ चतुर्भिः, सीतादर्शनेन हनूमतो विचारणामाह–

पश्याऽरसेव कविता दिगिवाऽप्रकाशा
रुक्मोर्मिकेव विमणिर्दृगिवाऽविलोका।
षट्कर्ममुग् द्विजदशेव धवाऽयुतेय-
ञ्जम्पत्यवस्थितिरिवाऽप्रणया न भाति॥ 27॥

Hanumat's visit to Aśokavanikā:

24. This harem is like a necklace of glass, *guñjā* (a red berry), the lotus seeds and cowries. The pearl-like Sītā should not be here. Hence on account of lack of success I go elsewhere. With this idea Hanumat entered the Aśokavanikā.

Description of the sight of Sītā in two verses:

25. Tormented by the agony of the separation from her husband she, the like of whose beauty was never seen or heard of earlier, the innocent one with indescribable qualities, formed standard of comparison far outweighing the one offered by the credible persons *(āptas)*.

26. Recognising Sītā who was staying there (Aśokavanikā) he praised her in his heart of hearts. He (Hanumat) remembered his lord in joy and thought that Rāma was the foremost of the deities just as *a* is of the syllables. Similarly his wife is *ī* Lakṣmī, who has him as her crown. [just as Rāma is the foremost of the gods, he being the incarnation of Viṣṇu, his wife is Lakṣmī who is the foremost of the goddesses].

Description of Sītā's condition in Aśokavanikā as Hanumat finds it in four verses:

27. See, in separation from her husband she looks like an insipid poem, a quarter with no light, a golden ring with no jewel and an eye without the sight, the state of a Brahmin bereft of six acts, a couple with no love among them.

नश्यन्त्यपीशहृदयाऽसुयुतेव मूर्तिः
संज्ञान्विता रघुपपाणिगृहीत्युदाशा।
सत्याकृतेव मणिरेककरग्रहार्हा
दिष्ट्याऽभिजीवति च रक्षति शीलमेषा ॥ 28 ॥

अस्याः प्रलोभनवितर्जनतत्पराश्चा-
मृष्यन्त्य एतदुदितं प्रभुनाम चेट्यः।
यत्तैकदृष्ट्य उदुक्तकटूक्तयोऽमू-
मावेष्टयन्ति सुशुकीमिव दुष्करट्यः ॥ 29 ॥

णाकारशोभि दधती निशितं त्रिशूलं
साऽन्या कृपाणमपरा त्वसिधेनुकां च।
सीतां प्रविध्यति कटूक्तिभिराश्रितेयं
ता ध्वाङ्क्षिकण्टकिलता इव कल्पवल्ली ॥ 30 ॥

अथ सप्तभिः रावणस्य सीतापार्श्वे आगमनं तयोः संवादं चाह—

विभ्रान्तहृत् समुदितेऽत्र विधावशेषे
वेलातिगोऽब्धिरिव मत्त इराप्रभावात्।
शय्यागतो जनकजास्मृतिमाप्य काम-
ज्वर्यन्तरो दशमुखोऽत्र तदा समागात् ॥ 31 ॥

लक्ष्मीरिवाऽधनमुपैक्षत जानकी तं,
नंनम्यते स्म स पदे शिरसा, तथापि।
स व्याजहार च चटूनि कटूनि चान्ते
तीक्ष्णांशुशक्रजयि वर्णितवान् स्वमोजः ॥ 32 ॥

28. She having her lord in her heart even though dying looks like a breathing statue, she the wedded wife of Rāma, has consciousness, she has hope. Given to truth, she is like the Kaustubha jewel which deserves to be worn/accepted by a single hand. Luckily she is alive and keeping her modesty intact.

29. The female attendants given to enticing and reprimanding her and intolerant of the name of her lord uttered by her with her eyes fixed on her speaking harsh words surround her like the female *sārikās* (a kind of birds).

30. One of them carrying sharp Triśūla of the form of (the syllable) *ṇa*, the other one the sword and still the other one dagger pierce Sītā with sharp words. She is in their custody like the desire-yielding creeper in that of the thorny creepers with crows on them.

Seven verses describe Rāvaṇa's approach to Sītā and their conversation:

31. When the (adverse) fate had all accumulated there [in a form of intimidating Sītā by him and Sītā's own bad deeds, *karmans*] Rāvaṇa intoxicated under the influence of liquor like the ocean over-flowing its shores under the impact of water (pouring into it) getting passionate remembering Sītā while in the bed came there at that time.

32. Like Lakṣmī, the Goddess of Wealth, a poor man Sītā ignored him even though he was bowing at her feet time and again. He spoke sweet words and finally the bitter ones and spoke of his prowess excelling that of the Sun and Indra.

तप्तः स आह कुपितोऽथ, न मे शृणोषी-
तोऽग्नौ विश प्रपत वा परिखाम्बुराशौ।
निच्छिद्य वा तव शरीरमदन्तु भोज्य-
वस्तूकृतं कृतनिरीक्षणिकाः क्षपाट्यः ॥ 33 ॥

चक्षुर्निमील्य तृणमन्तरतः प्रकृत्याऽ-
नात्तैतदीयमुखदर्शनदूषणा सा।
सीता स्वहृत्फलकचित्रितरामचित्रा
तां संनिशम्य गिरमाख्यदसोढरोषा ॥ 34 ॥

ज्ञातं बलं तव तदैव यदा हृताऽस्मि
त्वाम्पश्यतोहरजनोऽपि जयत्यभीरुः।
विख्यातशक्तिरसि चेदधुनाऽपि रामं
गत्वा पुनर्जय समर्जय मां च कीर्तिम् ॥ 35 ॥

तच्चेन्न शक्यमनलं विश वा समुद्रं
कल्पाग्नितेजसि न चेज्ज्वल तच्छराग्नौ।
मन्यूद्धुरे रघुवरे कुतुकेक्षिणां चै-
षाम् प्राक्प्रहासपटुतामहमीक्षिताहे ॥ 36 ॥

कर्त्यं प्रदाह्यमथवा वपुरस्थिरं मे,
मर्तव्यधर्ममयताममरोऽयमात्मा।
णादिश्च धातुरिह णादिरियात् प्रयोगं
तेजोऽर्क उज्झतु, परत्र रमे न रामात् ॥ 37 ॥

33. In agony and in anger [at Sītā's refusal] he said: 'Since you do not listen to me, you jump into fire or into the water of the moat or the demons guards may eat your body as an item of food by cutting you into pieces.

34. Closing her eyes, placing a straw in between not incurring the soiling which would go with looking at him, Sītā unable to control her anger with a figure of Rāma painted on the canvas of her heart on hearing these words said:

35. 'Your prowess I had come to know the very time you had abducted me. Even people like goldsmiths and the tailors who pilfer even when the owner is looking on (*paśyatohara)* are better than you for they are free from fear. If you have fame well known, even now go to Rāma, conquer him and win me and the fame.

36. If that be not possible, enter into fire or ocean or get burnt in the fire of his arrow, which equals the heat of the fire at the time of the doom [Pointing to the people who were making fun of her at Rāvaṇa's harsh words for her, she says:]. With Rāma in dire anger I will watch the expertise in earlier jokes of those who are looking on (now) in curiosity.

37. This perishable body of mine you may have cut or burnt. This will follow the nature of mortality. This soul is immortal. In this world the root beginning with *ṇ* may have to be used with *ṇ* [due to a preposition like *pra*]. The sun may shed its lustre but I would not take delight in anything other than Rāma.

तप्तः स आह कुपितोऽथ, न मे शृणोषी-
तोऽग्नौ विश प्रपत वा परिखाम्बुराशौ।
निच्छिद्य वा तव शरीरमदन्तु भोज्य-
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हनूमत्-सीतयोः प्रणामकुशलप्रश्नावाह–

गत्वा कपिर्जनकजाऽङ्घ्रियुगं स पर्या-
णंनम्यते स्म तमसौ बहु मन्यते स्म।
तुष्ट्याऽऽस्त चोपसृतयोः 'कुशली'ति शब्द-
ष्टंकार आमिलितयोरिव चापकोट्योः ॥ 42 ॥

अथ द्वाभ्यां हनूमन्तं प्रति सीतावचनमाह–

रामप्रियाऽऽह तमिदं, सुदिनाहमद्य
घट्यस्त्यसौ शुभतरा, यदुदीक्षितस्त्वम्।
वक्त्रेन्दुतश्च 'रघुराट् कुशली' ति वाचं
स्यन्नां सुधामिव पिबामि चकोरिकेव ॥ 43 ॥

मर्तव्यमेव मनसीति मतैकमत्या
हात्मा त्वयाऽऽवि मम दत्तधवोर्मिकेण।
मन्ये रघूद्वहसुखश्रवणात् पुराणै-
नःसंहतिर्हसितुमारभते मदीया ॥ 44 ॥

त्रिभिर्हनूमतः सीतां प्रति समाश्वासनं प्रतिवचनमाह–

बद्धाञ्जलिः कथितवृत्त उवाच वीरो
भौमि प्रियस्तव वियोग-कुरोगरुग्णः।
रामस्त्वयेक्षितनिषेवितमित्युदाश-
मस्या दिशो जलफलानिलमाप्य जीवन् ॥ 45 ॥

42. Going to the feet of Sītā the monkey bowed again and again and she showed him great regard. In happiness when they came together came out the word *kuśalī* [the word *kuṣalī* uttered by Sītā implied the query to Hanumat on her part as to whether he was all right. The same in different voice uttered by Hanumat implied as to whether she was well] like the twang of the ends of the bow coming together a bit.

Sītā's words to Hanumat in two verses:

43. The beloved of Rāma (=Sītā) said to him: Today is the auspicious day. That moment is more auspicious when I spotted you. I hear from your moon-like mouth the words that Rāma is all well. These words I drink like a *cakorikā,* the female of the *cakora* bird, the nectar that has flowed out.

44. You have saved my body by giving me the ring of my husband just as I had resolved to take my life. I think on hearing that both the scions of Raghu (Rāma and Lakṣmaṇa) are all right the mass of my old sins has started shrinking.

Sītā's consolation by Hanumat in three verses:

45. Having described the events the brave one (Hanumat) said with folded hands: 'O the daughter of the earth (Sītā), your darling is suffering from the fell disease of separation from you. He is sustaining himself somehow by subsisting on water, wind, and fruits of the southern quarter in the hope that you would also be subsisting on them of the same quarter [that gives him hope of reunion].

संप्रत्यदर्शमहमत्र कदर्थनां ते
प्रत्यर्पयामि सति! तत्फलमेष यामि।
हत्यास्त्वरेरसुहृतिं फलमार्प्य लब्धे-
ष्टः स्राक् त्वयैष्यति समं रघुराडयोध्याम् ॥ 46 ॥

पूर्णां करिष्यति कृतामिति स प्रतिज्ञां,
जित्वैव नो, ननु निहत्य रिपुं स तर्प्ता।
तस्माच्छुचं त्यज च मामनुशाधि, यातुं
सर्वं भविष्यति शुभं रघुराट्प्रभावात् ॥ 47 ॥

द्वाभ्यां स्वचूडामणि-प्रदानपूर्वकं सीताया हनूमन्तं प्रति प्रियसंदेशोक्तिमाह–

वन्दारवे निजशिरोमणिमार्प्य तस्मै
दैवीं कृपामिव ततो निजगाद सीता।
वस्तु प्रियं प्रियतमाय ददाम्यदो यत्
तैः स्वैर्जनैः स्मरयिता सममेव मां तम् ॥ 48 ॥

अन्ताय तं निजरिपोस्त्वरय द्विमासे
भिन्नस्थितिर्निरवधिं तु स मां निहन्ता।
षिङ्गस्य कर्म विशदीक्रियतां समं चो-
च्यन्तां च भद्र कुशलानि शिवोऽस्तु तेऽध्वा ॥ 49 ॥

हनूमतः ततः प्रस्थानं वनीभञ्जनं चाह–

चक्षुर्जलैः स्नपित आस्नपयंस्तदङ्घ्री
लङ्केशमार्मिकपरिस्थितिमाबुभुत्सुः।
कापेय-कौशलकलां कलयन् कपीन्द्रो
यां चाविशन्निरविशद्, व्यभनग् वनीं ताम् ॥ 50 ॥

46. I have seen here now your humiliation. Here I go, O chaste one and repay that (humiliation) [by killing the demons]. The fruit of (your) abduction Rāma will offer by taking away the life of the enemy. Having (thus) achieved what he had been aspiring for he would repair to Ayodhyā along with you.

47. The vow that he has undertaken he will fulfill not only by conquering the enemy but by killing him. That will indeed satisfy him. So do not grieve and permit me to go. With the power of Rāma everything will be all right.

Sītā's message to Hanumat for Rāma accompanied with the handing over to him of the Cūḍamaṇi, the crest jewel:

48. Having handed over the Cūḍamaṇi to him, to bow is in whose nature, as if it were a divine favour, Sītā said: I give this dear thing for the dearest one that will remind him of me along with other kinsmen.

49. You make him (Rāma) to be quick in finishing off his enemy within two months. If that limit were to be over, he who has no consideration for morality will kill me. You explain to him the act of that lecher along with this. Give (him) the best of the wishes. May your path be blissful (=safe).

50. Bathing thoroughly with his tears her feet, he (Hanumat) with a mind to guage the internal situation (= the extent of his army, the steps taken for the protection of the city etc) of the ruler of Laṅkā adopting the art peculiar to a monkey destroyed the same grove into which he had entered.

हनूमताऽक्षादीनां हननमाह–

रामं स्तुंवश्च निजिघृक्षुमथो जिघृक्षुं
क्षप्यं क्षपाटगणमक्षपयत् तथाऽक्षम्।
सेन्द्रारि-रात्रिचरतो द्रुहिणास्त्रबन्धं
रंरम्यमाणहृदवाप नृपं दिदृक्षुः ॥ 51 ॥

द्वाभ्यां हनूमतो रावणदर्शनं वर्णयति–

विभ्राजमानमिव भानुमधृष्यधाम्ना
भीमं ददर्श स दशास्यमनल्पशक्तिम्।
षड्वक्त्र उग्रतरशक्तिरपीक्ष्यैवै-
णम्मन्य आमनुत सिंहमिवाहवे यम् ॥ 52 ॥

कृतं मनसि वातिने-
त्यहह रावणस्योर्जितं
तपत्यति न भानुमान्,
न बहु वाति वातो भयात्।
कृपादृशमभीप्सवो
दधति लोकपालाः स्थितिं
त्यजन्ति जलमम्बुदाः
सुफलिनी च पृथ्वी सदा ॥ 53 ॥

रावण-हनूमतोरुक्तिप्रयुक्ती आह–

स्तम्भस्यायमथ स्थितं दशमुखोऽपृच्छत् कपिं कोऽसि रे?
दासोऽहं परिपूर्णचन्द्रयशसो रामस्य, कीशोऽब्रवीत्।
रामोऽसौ कतरः, स्वमातृवधतः ख्यातः, परिव्राडुत,
मोहेनेति वदन्तमस्त्रपपतिं क्रुद्धोऽवदद् मारुतिः ॥ 54 ॥

Killing of Akṣa and others by Hanumat:

51. Uttering praises of Rāma he destroyed the host of demons who deserved destruction as also Akṣa who wanted to capture him and restrain him. With the desire to see the king (Rāvaṇa) he accepted capture with a happy heart through the Brahmāstra from Indrajit and (other) demons.

Two verses describe Hanumat's seeing Rāvaṇa:

52. He saw the terrible Rāvaṇa of no mean prowess who through his unassailable majesty looked like the brilliant sun. Him Kārtikeya even though exceeding him in strength looked upon in the battle as a lion while thinking of himself as a deer.

53. The son of Wind (Hanumat) thought in his mind: Wow, what a majesty of Rāvaṇa! The sun does not shine much, the wind does not blow much out of fear. The Lokapālas, the Guardian Deities of the Quarters desirous of his gracious glances maintain order. Clouds shower rain and earth always yields bumper crop (lit. good amount of fruits).

Dialogue of Rāvaṇa and Hanumat:

54. The monkey standing like a pillar Rāvaṇa asked: "who are you?".

The monkey replied: "I am a servant of Rāma of fame like the full moon".

"Which Rāma? The one who is known for the killing of his mother or a mendicant?".

While Rāvaṇa was speaking thus through ignorance the sun of Wind Hanumat said in anger:

अथ त्रिभिर्हनूमतो रावणं प्रति तत्प्रतिवचनमाह–

विष्वग् यः खरदूषणत्रिशिरसःसानल्पसेनान् क्रुधाऽऽ-
ज्वल्याऽन्ताग्निरिव स्वबाणशिखयाऽधाक्षीत् पतङ्गानिव।
रः प्रागित्यभिधीयमानमपि यन्नामाऽऽद्यवर्णं भयं
प्रत्यक्षं तव मातुलं तमनयद्, रामः स किं नो श्रुतः ॥ 55 ॥

मुष्णन् यद्भयतो रहो जनकजां त्वं कांदिशीक्यं गतो
मोहादेव करालकालकवलीभूष्णुं स्वमावेत्सि नो।
दर्पी येन हतो हृतानुजगृहो वाली स एकेषुणा
हर्यृक्षेशपदं तथा प्रियसखः सुग्रीव आरोपितः ॥ 56 ॥

देवीं तस्य वधूं विचेतुमवनौकीशाः परस्कोटयो
वर्गीभूय चरन्त्यहं तु हनुमान्नामात्र तामाप्नवम्।
ताभ्यः सा तु परा, वसन्ति दिवि या, भर्ताऽपि तस्याः परो
योऽसौ राम, इतो जिजीविषसि चेत्, स श्रीयतां
साऽर्प्यताम् ॥ 57 ॥

रावणस्य हनूमद्वधाज्ञापने विभीषणासंमतिमाह–

वह्निस्तीव्र इवाऽज्वलद्दशमुखः श्रुत्वा तदुक्तिं क्रुधा,
रंहस्तोऽपि च तस्य मारणमशादुत्पातमुत्तर्कयन्।
प्राग् नत्वाऽथ विभीषणः पुनरवग्, दूतः कृतोपद्रवोऽ-
प्यर्हेन्नो वधमुत्तमक्षितिभुजां, संदूष्य निष्कास्यताम् ॥ 58 ॥

Hanumat's answer to Rāvaṇa in three verses:

55. He who flying into rage like the fire at the end of the aeon burnt down like insects with the fire of his arrows Khara, Dūṣana and Triśiras with huge armies, whose name begins with *ra* which you know and caused the fear to your maternal uncle (Mārīca), have you not heard of him?

56. On account of whose fear you stole Sītā when she was alone and ran away. On account of ignorance you do not know that you are going to be the morsel of terrible Death. He who killed with a single arrow the arrogant Vālin who had carried away the wife of his younger brother and put his dear friend Sugrīva to the position of lord of monkeys and bears.

57. In search of his noble wife more than a crore of monkeys roam about the earth in groups. I of the name of Hanumat have, however, found her out here. She excels the goddess who resides in the heaven. And that Rāma, her husband also excels (the gods). So if you want to live take refuge with him and return her to him.

Vibhīṣaṇa's opinion at the order to kill Hanumat:

58. Hearing his words Rāvaṇa flared up like flaming fire and apprehensive of his [potential] to create mischief ordered his execution in speed. Vibhīṣaṇa first bowed [to Rāvaṇa] and then said: An envoy, even though having indulged in mischief is not to be killed by a good king. He should be turned out with disfigurement.

रावणेन विभीषणवाक्ये स्वीकृते राक्षसानां हनूमत्पुच्छप्रज्वालनमाह–

सम्यक् तद्वचनं तथाऽस्त्विति तदा जग्राह राड् रक्षसा-
मुत्थायाऽनुचराश्च पुच्छमयुजन् वल्कैः शणैश्चानिलैः ।
थाथय्येतिमृदङ्गवादनपराश्चायोज्य तैलाग्निनाऽ-
प्यन्तर्वीथि मर्सी विलिप्य वदने बाला इवाऽचारयन् ॥ 59 ॥

हनूमता मसीलेपनमग्निज्वालनं चातिबलवताऽपि तैः कथं कारितमित्युत्प्रेक्षते–

चङ्काऽहोरात्रशब्द-प्रथमचरम-सद्वर्णलोपेऽपि होरे-
वाऽस्तीयं रामसीता-प्रथमचरम-सद्वर्णलोपे मसीति ।
नन्वग्निस्तातवायोः सुहृदिति च विदंस्तौ निषेव्यैष वाति-
रान्दोल्येद्वाऽग्नि पुच्छं पुरमदहदनुध्यातखर्जूरदावम् ॥ 60 ॥

द्वाभ्यां लङ्कादाहं वर्णयति–

अग्निद्रावितहेमभित्ति-निपतद्वैदूर्यवातायनो
योध्याऽयोध्यविचारवञ्चितहृदः सेनापतीन् द्रावयन् ।
यां वीथिं विचचार तामतिरुदत्स्त्रीबालवृद्धाकुलां
प्रव्यञ्जन्नभिरञ्जयन्निजमनः प्राभञ्जनिः प्राध्वनत् ॥ 61 ॥

After Rāvaṇa accepts Vibhīṣaṇa's advice the demons burn Hanumat's tail:

59. All right. Let it be so. Accepted his words the king of demons. His attendants got up and tied Hanumat's tail with tree-barks and hemp. Playing on the drums with the sounds *thu, thayya* poured oil on it and setting it on fire blackened his face with ink and paraded him in the street like kids.

The poet fancies as to how they could set fire and blackened the face while Hanumat was so powerful:

60. Just as of the word *ahorātra* with elision of initial *a* and final *tra*, the word *horā* is left in the same way with the elision of the initial *ra* and the final *ta* of Rāma Sītā, *masī* (=ink) is the good word left. [when *masī* was applied on the face of Hanumat, he thought that *masi* was a combination of Rāma and Sītā and it was that which was being applied to him]. Well, Agni, fire is the friend of his father Wind. Thinking thus the son of Wind (Hanumat) accepted them {the ink and the fire} and after doing that brandishing the tail in flaming fire burnt the city which reminded of the conflagration of the date trees.

Description of the burning of Laṅkā in two verses:

61. Because of whom the windows of *Vaidurya* from the golden walls melted by fire, driving away the generals whose minds had stopped discriminating between who is to be fought or not, whatever street he, the son of Wind (Hanumat) roamed about, he opened it up to loud cries of its women, children and elderly people, thus regaling himself.

स्थित्वाऽनेन विदग्धता प्रकटिता प्राग् राट्-सभायामिति
तोषात्तेन तदा विभीषणगृहं नाऽहो विदग्धीकृतम् ।
रामो भक्तसुरक्षको विजयतामित्येष उद्घोष्य चौ-
मःशब्दस्य मुहुः प्रयोगमकरोद् हुंकारदम्भात्कपिः ॥ 62 ॥

हनूमतः स्वपुच्छाग्निशमनपूर्वकं लङ्कातः प्रस्थानमाह–

पुष्पस्रग्भूय भूयोऽदहदपि दहनो नाशुगिं यत्प्रभावात्
पश्चात्तां किं स दग्धुं प्रभवतु भवनं शीलवह्नेरितीष्टाम् ।
केलीकौतूहलोक्तिं स दिवि दिविषदां हृष्ट आकर्ण्य पर्या-
णम्याऽथो रामपत्नीं कपिरचलदितः
सिन्धुनिर्वापिताग्निः ॥ 63 ॥

एकेन सुन्दरकाण्डीयमवशिष्टं वृत्तमुपसंहरति–

सुप्राप्तिं स्मरतां स्वकीय सुहृदां सीताप्ति - सद्वृत्ततो
हृद् मोदं परमापयन् मधुवनं निर्वेशयन् वानरान् ।
वृत्तान्तं प्रभवे निवेद्य सकलं चूडामणिं स्वर्प्य चाऽ-
तः प्रस्थापय सैन्यमित्यकथयद् रामोपगूढः कपिः ॥ 64 ॥

इति श्रीकविराजाशुकविना श्रीनित्यानन्दशास्त्रिणा विरचिते
श्रीरामचरिताब्धिरत्ने रामाङ्के महाकाव्ये सीतोपलब्धिर्नामा
(कौस्तुभमणिः) द्वादशः सर्गः समाप्तः ॥12॥

62. Since Vibhīṣaṇa had shown *vidagdhatā*, wisdom/ shrewdness (lit/ non-burning), his house he did not burn (*na vidagdhīkṛtam*). [pun on the word *vidagdha*]. 'Victory be to the saviour of his devotees', raising this slogan in loud voice he uttered the word *om* on the pretext of uttering the sound *hum*.

Departure of Hanumat from Laṅkā after putting out the fire in his tail:

63. Because of whose power the fire turning greatly into a flower garland did not burn, can it burn thereafter her who is the abode of the fire of good conduct (Sītā)? Hearing these pleasant words uttered by the celestial beings in playful mood, Hanumat felt happy. He bowed to Sītā and proceeded from there (Laṅkā) by putting out the fire with a dip in the ocean.

The poet concludes the remaining events of the Sundarakāṇḍa in one verse:

64. Filling the hearts of his friends who had been expecting his safe arrival back with a news of finding Sītā, feeding the monkeys [with the fruits etc.] of Madhuvana, reporting to the Lord the entire news and handing over him the Cūḍāmaṇi, the monkey having been embraced by Rāma told him to dispatch the forces.

With this concludes the Twelfth Canto of the Mahākāvya . *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Sītopalabdhi (Kaustubhamaṇi).

अथ त्रयोदशः सर्गः

अथः त्रिभिः सेनाप्रयाणं वर्णयति—

भल्लूकासितमेघमन्तरशुभत्सौमित्रिसुग्रीवक-
रम्योद्यद्गुरुशुक्रमायुधतडिन्निःसंख्यकीशोडुकम् ।
द्वास्थाष्टाङ्गदजाम्बवत्प्रभृति-सत्सप्तर्षि-युक्तध्रुवं
जाग्रद्-राम-विधु व्यराजत चमू-प्रावृट्-प्रदोषाम्बरम् ॥ 1 ॥

श्रद्धातः प्रथमं हि सव्यसुभगे स्कन्धे वहँल्लक्ष्मण-
मंसद्वय्यधिरोपितप्रभुवरं प्रोचेऽङ्गदो मारुतिम् ।
गम्भीरोऽसि तथा वहंस्त्रिभुवनाधीशं ततोऽख्यात् स तं
त्वादृग् नास्ति स, लोकभृद्-भृतमिहैकांऽसेन यो
धारयेत् ॥ 2 ॥

रामश्रीपति-लक्ष्मणाऽहिपयुतं सुग्रीव-मन्थाचल-
मस्त्रौर्वं हनुमत्तिमिंगिलगिलं चक्रेशनक्रेश्वरम् ।
सङ्ख्यातीतभटाऽऽप्-चरं त्वभिमिलन् सैन्याब्धि-बन्धुं मुदा
त्यक्त्वेव स्वगभीरतां जलधिरुद्वेलोऽतिवेलं बभौ ॥ 3 ॥

CANTO XIII

Description of the march of the army in three verses:

1. The army gave the appearance of the sky at the nightfall in the rainy season where bears were dark clouds, Lakṣmaṇa and Sugrīva were beautiful and bright Jupiter and Venus which shone brightly, the weapons were the lightning, the countless monkeys the stars, the eight commanders Aṅgada, Jāmbavat and others were the *saptarṣis* with the Pole Star forming the eighth one and the wide-awake Rāma the moon.

2. Carrying Lakṣmaṇa on the right shoulder out of reverence [his idea might have been that in this way he would be facing his feet and it would be convenient to talk to anybody] Aṅgada said to Hanumat who was carrying Rāma on both the shoulders: "You are very thoughtful (lit. deep) that you are carrying the Lord of the worlds in this manner. To this he (Hanumat) replied: 'There is none like you who carries carrier of the worlds (Śeṣa, Lakṣmaṇa is said to be an incarnation of him) on one shoulder.

3. Crossing its shores far too much shone with the joy of meeting its kin, the other ocean in the form of the army, the ocean gave the go by to its natural sobriety. That army ocean had Viṣṇu in the form of Rāma, Śeṣa in the form of Lakṣmaṇa, the charming mountain in the form of Sugrīva, the submarine fire in the form of weapons, a larger fish that swallows even Timiṅgala in the form of Hanumat, the huge crocodiles in the form

समुद्रं वर्णयति–

पर्यन्तोद्यदसंख्यशङ्खविलसद्वेला-स्रजं बिभ्रतं
राज्यं चारु चिकीर्षुमम्मयमिवाऽखण्डेऽपि भूमण्डले।
क्रन्दत्क्रूरकुलीरकच्छपकुलं दृष्ट्वोग्रमब्धिं हृदौ-
मः संबध्य पुरः प्रयोगमजपद् मन्त्रं प्रभुर्वारुणम् ॥ 4 ॥

हनूमद्गमनानन्तरं लङ्कावृत्तमाह–

भङ्क्त्वाऽऽदह्य पुरीं हनूमति गते ज्ञीप्सुः स्वकृत्यां क्रियां
रक्षोराट् स विभीषणादिसचिवान् पप्रच्छ किं स्यादिति।
तत्रोवाच विभीषणो जनकजा स्त्रीकर्तुमिष्टा कुल-
स्यान्तायैव हि कल्पिता तदधुनाप्याश्रित्य तं
साऽर्प्यताम् ॥ 5 ॥

तिग्माभीशुरिवोत्तपन्निति वचः श्रुत्वा क्रुधा सोऽब्रवीत्,
के कुर्वन्त्यकृतं कृतं कृतधियो यत् स्यात् कृतं, तत् कृतम्।
रामं चेद् बहु मन्यसे, पुर इतो निर्गच्छ गच्छाऽधम,
मोहेनेत्यवमन्यमानमनुजो ज्येष्ठं प्रणम्याऽचलत् ॥ 6 ॥

हर्षात्तत्सचिवाश्चतुष्परिमिताः सामाद्युपाया इव
नूतं न्यायिभिरङ्गधारिणमिव न्यायं तमन्वागमन्।
मन्त्रं च त्रिदिनं प्रजप्य विरतं यं लक्ष्मणोऽसेवत,
तं रामं स विभीषणोऽपि शरणं प्राप्तः शरण्यं तदा ॥ 7 ॥

of army commanders, the aquatic beings in the form of innumerable soldiers.

Description of the ocean:

4. Seeing the terrible ocean which was wearing the garland in the form of the shores looking beautiful with numerous conches tossed up at the corners, the ocean which wanted to create watery kingdom on the entire earth, where fierce crabs and tortoises were howling, the Lord (Rāma) chanted the *mantra* in praise of Varuṇa with the pre-fixture of *om* to it.

The state of Laṅkā after Hanumat's departure:

5. Hanumat having left after destroying and burning Laṅkā all over Rāvaṇa wishing to know as to what is to be done enquired of the ministers like Vibhīṣaṇa. To this Vibhīṣaṇa replied: Sītā whom he wants to have as his wife will lead to the destruction of the family. So even now go to him (Rāma) and return her to him.

6. Hearing these words flaring up like the sun Rāvaṇa said: Which wise ones undo what they have done? What is done is done. If you have feeling for Rāma, leave this city, go away, O, lonely one. When he insulted him in this way the younger brother (Vibhīṣaṇa) saluted the elder one (Rāvaṇa) and went away.

7. In joy his four aides like the four expedients such as conciliation (*sāma* etc) followed him who was righteousness incarnate and was eulogized by those who were conversant with justice. With him whom Lakṣmaṇa was attending as he had paused after chanting the Varuṇa *mantra* for three days, the worthy of refuge, Vibhīṣaṇa also took refuge.

त्रिभिर्विभीषणागमने श्रीरामस्य मन्त्रणं वर्णयति–

व्यञ्जन् किञ्चन कार्यमन्तरतमानाहूय बाह्यांस्तथा
सर्वान् कर्मनियोजनेन विसृजन् मन्त्रं प्रभुः पृष्टवान्।
जल्पन्ति स्म विभीषणाऽपगमनं सुग्रीवमुख्यास्तदा
यत् प्रत्यर्थि-चिराश्रितः स सहसा विश्वासमर्हेत् कथम्? ॥ 8 ॥

पुत्रो गन्धवहस्य सस्मितसुधा–वृष्टीक्षितः स्वामिना
नम्रोऽब्रूत स, ईर्हि लोपमयते यद्वद् बहोरीयसः।
राम भ्रातृवरो द्विषोऽप्यपगतस्तद्वद् बलाद् भूयसः,
ख्यातं प्रत्ययकाऽङ्क्षहीनमिति तद् निर्मुक्तमत्यर्थतः ॥ 9 ॥

यिड् यद्वद् बहुपूर्वमिष्ठमुपगम्याऽत्यर्थमर्थं दिशेत्,
कां सिद्धिं न ददातु सोऽप्युपगतस्तद्वद् बलं प्राग् बहु।
जल्पामीति सुभूयसोऽप्यरिबलाद् भूयिष्ठतां नोऽधुनाऽऽ-
पन्नं तद्-द्विषदेतदागमवशाज्जेता बलं तद्वलम् ॥ 10 ॥

युग्मम्।

Description of Rāma's consultation at Vibhīṣaṇa's approach in three verses:

8. "There is some work" saying this he called in those in his innermost circle [like Lakṣmaṇa, Sugrīva, Jāmbavat etc) while dismissing the others by assigning them some work or the other. He enquired of them their counsel. Then they led by Sugrīva spoke about throwing Vibhīṣaṇa out because how could trust be reposed in him who had been with the enemy for so long.

9 – 10. Looked at with the shower of nectar-like smile by the Lord (Rāma) he, the son of Wind (Hanumat) spoke humbly: O Rāma just as the ī of the suffix *īyas* (*īyasun*) gets elision [by Pāṇ. *Sutra bahor lopo bhū ca bahoḥ* (6.4.154) which means that when the suffix *īyasun* is added to the word *bahu* the ī of it is dropped and the word *bahu* is substituted by *bhū* + *īsyas* (*īyasun*)> *bhū+yas*], in the same way the brother of the enemy of much greater forces having come away from him would make him suffer to the extent, that it would lose the trust or the determination (*pratyaya*) just as the *pratyaya*, the suffix *īyasun*, with the loss of ī suffers loss of its part along with loss of its meaning of excessiveness. On the other hand just as with the addition of the augment *yiṭ* (*y*) to the suffix *iṣṭhan* (*iṣṭha*) coming after the word *bahu* which again is substituted by *bhū* it gains in the sense of excessiveness, in the same way what success the gain of Vibhīṣaṇa would not provide when come to an army which already is sufficient in numbers. So, I say that our army which has gained in the addition of the enemy in our ranks has got superiority over his (the enemy's) larger army and would conquer it.

हनूमत्प्रशंसनपूर्वकं राघवेण विभीषणस्य मित्री-करणमाह—

सुप्रीता रघुनन्दनप्रभृतयः श्रुत्वाऽऽमनन्तो मना-
ग्प्रीत्या व्याकरणाभ्युदाहृतिभृता पुष्टं तदीयं वचः।
वन्दारोरपि तस्य तां नवनवोन्मेषां शशंसुर्मतिं
सम्यक्-स्वागततो विभीषणमथो मित्रीचकार प्रभुः ॥ 11 ॥

विभीषणस्य श्रीरामं प्रति विनीतभावमाह—

हित्वा ग्रन्थिमथान्तरं धनमिव व्यानञ्ज मर्माखिलं
तत्तच्चारु विभीषणः स्वसुहृदेऽन्तेऽब्रूत नम्रस्तथा।
स्तन्यं तर्णक ऊध इच्छुरिव गोस्त्वत्-पद्-युगल्या अहं
दास्यं कामयमान एव भगवन् मैत्रीं लभेऽनुग्रहात् ॥ 12 ॥

त्रिभिः श्रीरामस्य समुद्र-विनयनमाह—

पुष्टोपायमुपासितोऽपि जलधी रूपं यदा नैक्षयत्
पश्यन् कोपदृशाऽऽह राम उदसंश्चापं सपत्राचिकीः।
कं दर्पं धरसे, जलाकृतिरसि ह्युग्रो नदीनन्व्यसि,
तत् स्वं दर्शय वार्यधीश परथा कुर्वे यथाभीप्सितम् ॥ 13 ॥

11. Hearing Hanumat's words corroborated by examples of grammar, feeling pleased, Rāma and others, ruminating upon them for a while, had a word of praise for his ingenious thinking while he stood in obeisance. Thereafter *Rāma* duly welcomed Vibhīṣaṇa and made friends with him.

Vibhīṣaṇa's humility in front of Rāma:

12. Opening up his heart by setting aside all the cobwebs (lit. opening the knots) like the money (in a purse whose strings are loosened) Vibhīṣaṇa revealed in detail all the secrets of the enemy and finally said in humility that just as the newly-born calf looks for the udder of (its mother) to have milk in the same way I desirous of the slavery of your feet, O Lord, through your grace have got your friendship [I only wanted to be your slave but what I have got through your grace instead is your friendship].

The three verses describe the humbling of the ocean:

13. Even when sought to be brought round by Rāma by effective measures (like chants etc.) the ocean did not show up, Rāma looked at him with an angry eye. Rāma setting the arrow on the bow said: what pride do you have [the other meaning *kam* (=water), *darpa* (=pride), you have pride in your water]. You have a watery form. You are taking delight in rivers [so you are not paying heed to my words as one given to revelry with women]. O the lord of waters! Show up yourself otherwise I will do as I wish.

स श्रुत्वा सवपुः समैत् सलिलधिस्तं साञ्जलिः स्माह च,
मामारक्ष, पितासि, यत् सगरजैः पुष्टोऽस्मि ते पूर्वजैः।
रुग्णं दीनमिवेति वादिनममुं रामोऽपि 'मा मा स्तुवी-
ह्यस्मान् वा स्तुहि' ना विभीहि बिभिहि त्वं मेति
चाश्वासयत् ॥ 14 ॥

नन्दन् नन्दथुनाऽथ नाथ-नव-दृक् पीयूषवर्षोद्भुवा
दिष्ट्याऽहं पुनरेव जीवित इति व्याख्यान् समुद्रोऽब्रवीत्।
ग्रावाणोऽप्सु तरन्तु मातृ-वरतो, बध्नातु सेतुं नलो,
मंस्येऽधीश कृतज्ञतां यदि भवान् म्लैच्छ्यां भुवीषुं
क्षिपेत् ॥ 15 ॥

द्वाभ्यां सेतुबन्धनं वर्णयति–

यत्नात्तेन तथा कृतं रघुभृताऽबन्धाच्च सेतुं नलो
यौधं कर्म तितांसवश्च कपयः साहाय्यमातेनिरे।
तत्त्वज्ञा भववारिधाविव जले तेरुस्तरां प्रस्तरा
दासीभूय शिवं प्रभुः प्रणुतवाञ्श्रीसेतुबन्धेश्वरम् ॥ 16 ॥

नन्दन्ती प्रचकासती प्रहरणैः कोलाहलं बिभ्रती
दिष्टं घ्नन्त्युपचिन्वती प्रयतनं, पुच्छं धुवन्ती मुहुः ।
ग्राव्णो वारिणि रुन्धती कपिचमूः संस्कुर्वती पद्धती-
मेवं सेतु-विबन्धनं विवृणतीशं कीर्तयन्ती ययौ ॥ 17 ॥

14. Hearing this the ocean appeared in bodily form and said to him with folded hands: Protect me. You are my father in that I am extended by your forefathers. When he was saying this as would a sickly, lowly being, Rāma said: Do not praise me. Do not be afraid, do not. In this way he consoled him.

15. Then feeling happy with the joy of shower of the nectar of the new look, the ocean, saying, how lucky, I am given fresh lease of life spoke: Let the stones swim in waters, let Nala build the causeway through the boon of the mother. O lord I will feel obliged if you shoot an arrow at the land of the Mlecchas.

Description of the building of the causeway in two verses:

16. Rāma followed the words of the ocean diligently. Nala built the causeway. The monkeys eager to perform a soldierly activity helped [in this]. Like the knowers of reality in the worldly ocean the stones swam on in water and the Lord in the spirit of the slave uttered the eulogy of Śrisetubandheśvara Śiva.

17. Revelling, shining with ornaments, throwing up noise, destroying (lit. cutting) (Rāvaṇa's) luck, gathering momentum, tossing the tail again and again, stocking the stones in water, clearing the path—building the causeway in this way the monkey army chanting the name of the Lord (Rāma or Setubandheśvara Mahādeva) surged forward. [this verse is remarkable giving the present participle form in Active of a root each from the ten groups of roots, *gaṇas*, like Bhvādi, Adādi, etc.].

अथ कपिसेनाया लङ्कायाश्च दुर्जयतां वर्णयति–

जय्यामेव समर्थयन्नुपगतां दृष्ट्वा च लङ्कां चमू
टांकारध्वनिमातनोत् स्वधनुषो रामस्तथा रावणः।
हित्वा धैर्यमधीशमूचुरुभये योधास्तदाकर्ण्य तं,
त्वादृग् दुर्जय दुर्जयामपि जयेदेनां न कोऽपीतरः ॥ 18 ॥

श्रीरामसेनायाः रावणहृदये जातं प्रभावं दर्शयति–

भ्राताऽर्थे सति कुम्भकर्ण उचितं ह्यद्यैव जागर्यतां
तृड्दाहे सति सत्किलामृतमपि प्राप्तं न चेत् तद् वृथा।
भिस्सा-भूम्नि भृतेऽपि तेन यदि नो क्षीणा क्षुधा तन्मुधा,
सभ्यानादिशदित्यहो दशमुखो दृष्ट्वा प्रभावं प्रभोः ॥ 19 ॥

रावणस्य श्रीरामहृदये जातं प्रभावं दर्शयति–

हिक्कोद्गाह-मनाक्-क्षव-क्षवथुभिर्यस्याप्तकर्णज्वरं
तोयं तूर्णतरं त्यजन्ति तृषिता, बालाश्च मातुः स्तनम्।
न क्षय्यः स दशाननो मघवताऽऽप्याः स्वैरचाराऽर्जिताऽ-
घः स्यान्नो यदि, चेतसीत्यकृत तद्वीर्यं विचार्य प्रभुः ॥ 20 ॥

Description of the invincibility of Laṅkā and the monkey army:

18. Seeing Laṅkā and the army (of the monkeys) with the idea that it is possible to vanquish it Rāma and Rāvaṇa produced the twang from their bows [Rāma thinking that it is possible to vanquish Laṅkā, Rāvaṇa thinking it is possible to vanquish the monkey army]. The soldiers (on both sides) lost patience on hearing it (the twang) and told their respective masters: O the invincible! It is one like you who can conquer even this one, invincible one and none else.

The impression of Rāma's army on Rāvaṇa:

19. Wow! Seeing the grandeur of the Lord [the impact Rāma's army had produced on him] Rāvaṇa ordered the courtiers thus: Since there is need it is but meet that brother Kumbhakarṇa is awakened this day itself. When the thirst is burning, even the nectar, if not available even though it is there, is of no use. If hunger is not satisfied even when there is a big stock of food, it has no meaning.

The impression of Rāvaṇa on Rāma:

20. Developing ear-ache due to whose hiccup, sneezing and coughing the thirsty ones would give up water and the children the mother's milk, that Rāvaṇa, phew, would not be possible of distruction even by Indra if he were not to court sin through his wantonness. This was the thought that arose in the mind of the Lord (Rāma) as he took notice of his prowess.

विभीषणप्रार्थितेन रामेणाङ्गदस्य दूत्येन प्रेषणमाह–

रामं प्रार्थितवान् विभीषण इति प्रीत्योपलङ्केश्वर-
मस्त्राऽऽदानत आदितः पुनरितो दूतोऽङ्गदः प्रेष्यताम् ।
सीतेशं प्रणिपत्य सोऽपि च तदाज्ञप्तोऽगमत् तत्सभां,
तावन्योन्यविलोकनोत्तरमिति प्रश्नोत्तरं चक्रतुः ॥ 21 ॥

त्रिभी रावणाङ्गदसंवादं दर्शयति–

मल्लंमन्य न मन्यसेऽन्यमधिकं, कोऽसि स्थितः स्थाणुवद्,
नुन्नो नास्मि हृदीश्वरेण नतयेऽहं मल्ल एवास्मि भोः! ।
प्राप्तस्त्वं कथमत्र, वाञ्छसि च किं, द्वाःस्थाञ्जयन्नागतो,
यच्छ त्वं प्रतिमल्लमेव, यदि भो मद्वाञ्छितं दित्ससि ॥ 22 ॥

Dispatch of Aṅgada as an envoy at the request of Vibhīṣaṇa:

21. Due to affection (because Rāvaṇa was his brother) Vibhīṣaṇa requested Rāma that before taking up arms, Aṅgada be sent from here as an envoy to the Lord of Laṅkā (Rāvaṇa) [as a last ditch effort]. May be even at that point good sense may prevail upon him and he may agree to return Sītā which may prevent his destruction and that of the other members of his family]. Ordered he too bowed to Rāma and went to his (Rāvaṇa's) court. After exchanging looks they questioned each other in this manner:

Aṅgada-Rāvaṇa dialogue in three verses:

22. [Rāvaṇa's query] Thinking yourself to be a wrestler, you do not take someone else to be superior to you. Who are you who are standing like a post? [this he said because the latter did not bow to him].

[Aṅgada's answer:] The Lord has not urged me to bow to you. O ye! You are right I am a wresler.

[Rāvaṇa's query] How have you come here and what do you want?

[Aṅgada's answer:] I have come here after overcoming the door-keepers. If you want to give me what I want, give me my match in a wresler.

राज्ये मे मलमल्लकाम्बरधरा मल्ला बहु त्वादृशा,
यं श्रेष्ठं च बलिष्ठमुत्कटतमं वेत्सि त्वमेवाऽर्पय।
पुत्रः कस्य, वदाशु, नो यदि, यमं मल्लं त्वया दर्शये,
नम्रं त्वाऽधृत यः स्वकक्षकुहरेऽहं तस्य वालेः सुतः ॥ 23 ॥

रज्यस्येव पितुर्गुणैः, स तु हतः केनापि रे भिक्षुणाऽ-
वाप्स्यत्येव वधं भवानपि ततः, सीता न चेद् दीयते।
तच्छौर्यं मम, यद्धृताऽह्नि सति सा, प्रत्यर्प्यतेऽद्यापि नो,
वान्तं श्वेव बुभुक्षसे, शिवधनुर्भङ्गे भवान् क्व स्थितः? ॥ 24 ॥

अङ्गदवचनेनाऽतिक्रुद्धस्य रावणस्य वधाज्ञापनमाह–

प्रक्रुद्धोऽहिरिवांऽघ्रिपीडित इति श्रुत्वाऽऽह भृत्यान्नृपो
हृष्टाः पश्यथ किं न साकममुना मत्तो वधं लिप्सवः।
टङ्केनेव महोपलः परशुना कृत्वैष भोः खण्डशो
मुच्येताशु यतः शरार्हगरुतस्तृप्यन्तु कङ्काश्चिरम् ॥ 25 ॥

23. [Rāvaṇa's answer:] In my kingdom there are many lion-clothes-wearing wrestlers

[Aṅgada's answer:] Whomsoever you think to be the strongest and the most fierce, you yourself give that one unto me.

[Rāvaṇa:] Whose son are you? Tell me quickly. Otherwise, I will show you Yama, the God of Death as the wrestler.

[Aṅgada:] I am son of that Vālin who had put you in the hollow of his arm-pit when you had been humbled.

24. [Rāvaṇa:] You take delight only in the qualities of your father, O you, but he was killed by a mendicant.

[Aṅgada:] You would meet with death from that very one if Sītā is not returned (if you do not return Sītā).

[Rāvaṇa:] That was my bravery that she was abducted during the day time and will not be returned even now.

[Aṅgada:] Like a dog you want to eat what has been vomitted. Where were you at the time of the splitting of the bow?

Flared up at the words of Aṅgada Rāvaṇa ordered his execution:

25. Hearing this angered like a serpent trampled upon, the king (Rāvaṇa) said to his servants: Why are you who invite execution from me along with him, look on in delight? O you, cut him into pieces quick with an axe like a big stone with a stone crusher and throw him away so that the birds of prey which deserve to be shot down by arrows may feast [on them] for long.

अङ्गदस्योड्डयनपूर्वकं रामाश्रयणमाह–

दिव्येनेव नृपस्य तेन वचसा भृत्याः प्रहृष्टाः कपिं
तोत्राऽऽलानविधोचितं गजमिवाऽऽदित्सन्त बन्धेच्छया ।
लोकस्याऽभ्यनुपश्यतः परमसावुड्डीय रामं श्रितः
कस्तावत् प्रभुमाश्रितः स्वमनसा मुच्येत नो
बन्धनात् ॥ 26 ॥

सुग्रीवस्य सहसाकारितां रामस्मृत्या विपन्मुक्तिं चाह–

तुच्छात्मैष मयाद्य वध्य इति यत् तूर्णीं रुमेशः कृते-
ष्टः सन् प्राप्य दशाननाक्रमदशां रामं स्मरन्नागतः ।
पुत्रस्तत् पवनस्य लक्षितगतिः स्माहेति तं सद् यथे-
ष्टः प्राप्तस्त्वमिमं श्रमं प्रथमतोऽप्रक्ष्यः प्रभुं चेत्तु नो ॥ 27 ॥

श्रीरामकृतं धर्मयुद्धाऽऽदेशमाह–

सुज्ञाताङ्गददूत्यभूतविषयो रामश्चमूमादिशद्
धार्मिक्यैव समक्षमृक्षकपिभिर्मर्यादया युध्यताम् ।
मित्राणां विजयः पराजय इतः प्रत्यर्थिनां चास्तु नः,
कः प्रत्येतु न, धर्म एव विजयश्चाधर्म एवाऽजयः ॥ 28 ॥

Aṅgada flying and repairing to Rāma:

26. The enthused (lit. happy) by the words the servants of the king (Rāvaṇa) with a mind to put him in confinement wanted to catch him like an elephant which needed a catch with such things as a goad and a tying post. As the people looked on he flew and went to Rāma. Who for one, would not be released from bondage who has taken a mental refuge with the Lord (Rāma)?

The removal with the concentration of his mind on Rāma of affliction Sugrīva had invited by his own rashness:

27. That this mean fellow I have to kill today, with this quiet thought Sugrīva invited for himself the attack of Rāvaṇa but could come away with his mind intent on Rāma. Noticing this, the sun of Wind (Hanumat) told him that had he obtained first the permission from the Lord (Rāma) he would not have found himself in that awkward situation.

Order of Rāma for Dharmayuddha, the fight for righteousness:

28. Rāma having to come to know very well what had happened when Aṅgada was sent as an envoy, ordered the army: The bears and the monkeys fight under prescribed rules facing (the enemy). With this our friends would win and the enemies would face defeat. Who would not believe that victory is in *dharma* only and so is defeat in *adharma*.

अथ द्वाभ्यां योधानामायोधनप्रकारं वर्णयति–

निश्शङ्काहतिपात्यमानबहलक्षोणीरुहक्षोणिभृद्-
राशिक्षुण्णविपक्षविग्रहवहद्रक्तौघ-रक्तीकृताः ।
मन्यूज्जृम्भितसिंहनादसुबृहद्धुंकारधिक्कारका
योधाः शत्रुमृगाक्रमे विदधिरे शार्दूलविक्रीडितम् ॥ 29 ॥

ह्यस्तन्यद्यतनी न युत् किमु परश्वस्तन्यथ श्वस्तनी
रोषेणेति भुजोर्जितं नवनवं वीराः स्फुटीचक्रिरे ।
गण्यन्तेऽप्युरसि स्म युद्धरसिकैर्हाराः प्रहारा असे-
श्चक्रे तैः परमः श्रमश्च विशदीचक्रे स्वचक्रेऽद्भुतम् ॥ 30 ॥

भीताहतस्य स्वपक्षस्य सुखोपचारमाह–

दुरपायमप्यरिपुरेऽत्र निन्यतु-
र्भिषगुत्तमौ निशि किलाऽश्विनन्दनौ ।
क्षतमप्यहो क्षतमरं तथा भयं
भयमीशवागभयमञ्जुभाषिणी ॥ 31 ॥

The two verses describe the way the soldiers fight:

29. Reddened by the mass of blood flowing from the bodies of the enemies pounded by the many heaps of mountains and the trees thrown for attacking with abandon, shouting loud the *hum* and *dhik* and the long lions' roars (*siṁhanāda*) the soldiers on attacking the enemies who were just deer to them enacted the play of the tigers.

[Note: since the name of the metre too is hinted here, the figure of speech is Mudrā).

30. Today's battle is not like yesterday's. Will the one the day after tomorrow be like that of tomorrow? With anger the brave (soldiers) revealed newer and newer strength of their arms. They taking delight in battle took the cuts of swords on their chests as garlands. They putting the maximum effort generated surprise in their own army [with the show of their extra-ordinary bravery].

The quick cure of the scarred and the wounded soldiers of Rāma's army:

31. O! In the enemy city at the time of the night the excellent physicians the Aśvins, Mainda and Dvivida cured the wounds (lit. destroyed, *kṣataṁ ninyatuḥ*, the *kṣata*, the wounds; the two *kṣatas* have different meanings here). So did they fear. [On the other hand] the sweet speech of the Lord (Rāma) that let there be no fear scared even the fear.

रावणकुम्भकर्णेन्द्रजितामभिषेणने राघवयोर्धनुस्सज्जतामाह–

यत् सौर्यङ्गदजाम्बवद्धनुमदाद्या राजकौटुम्बिक-
वर्गं वर्गवृता विनाशमनयंस्तस्मादकस्माद् रुषा।
जिष्णू रावण-कुम्भकर्ण-सुभटौ चोपेत इन्द्राहितोऽ-
तः सज्जेत्यवदत् करो रघुपयोः कर्णे धनुर्ज्याश्रितः ॥ 32 ॥

भूकम्प-दिक्कालुष्याभ्यां शत्रूणामपशकुनं वर्णयति–

ननु क्षितिर्दशमुखभारजां प्रभोः
पुरो व्यथां प्रकटयितुं व्यकम्पत।
त्रपां गताः स्वपतिवलापकर्षजा-
मभुर्दिशः किमरुचिरा रजोभरैः ॥ 33 ॥

अथ प्रधानयुद्धारम्भे श्रीरामविजयार्थ-प्रार्थनामाह–

रक्षोरक्षात्! प्रक्षेत्यभिदधुरमराः सत्सपर्याः, स पर्या-
णंनन्ति स्माऽमरेशो मनसि तदुदिताऽभीप्सितार्थेप्सयेव।
केचिन्मन्त्रान् प्रजेपू रघुवरविजयप्राप्तये, योगिनस्तु
चिद्-रूपं स्म स्मरन्ति, स्मररिपुमपरे, भानुमन्ये,
परेऽम्बाम् ॥ 34 ॥

The readiness of the bows of Rāma and Lakṣmaṇa in leading an attack on Rāvaṇa, Kumbhkarṇa and Indrajit:

32. When Sugrīva, Aṅgada, Jāmbavat and others along with their group had destroyed the group of the king (Rāvaṇa) then suddenly in anger the victorious good fighters Rāvaṇa, Kumbhakarṇa as also Indrajit came [to the battlefield]. So 'be ready', thus whispered the hand on the bows of the scions of the Raghu race (Rāma and Lakṣmaṇa).

The ill-omens for the enemy in the form of earthquake and the darkening of the quarters:

33. It looked the earth shook to complain to the Lord (Rāma) of her affliction in carrying Rāvaṇa. The quarters ashamed at the lesser strength of their guardians appeared unattractive with clouds of dust [the metre in this verse is Rucirā which is cleverly indicated here leading to the use of the figure of speech called Mudrā].

Prayer for the victory of Rāma at the start of the main battle:

34. The well-worshipped gods said: Save us from Rāvaṇa, the lord of the demons. Indra with the desire of achieving the object spoken of by them bowed again and again. Some chanted the *mantras* for the victory of Rāma, the *yogins* meditated on the Supreme Reality, the others on Śiva, still others on the Sun and yet still others on the Mother.

द्वाभ्यां रामस्य कुम्भकर्णेन सह संग्रामं तद्वधं च निर्दिशति–

द्रक्ष्यन्तो घटकर्ण-काय-नगरं कीशा मुखद्वारतो
यन्तोऽन्तःस्थित-हृन्निधीक्षणपरा वक्षोऽग्रहट्टं गताः।
तिर्यग्बाहु-विपण्युपात्तधमनीपण्याः प्रवेशावृतेः।
पुण्याद् रामशरक्षताङ्गपथतः कर्णान्नसश्चागमन् ॥ 35 ॥

रुष्टोऽतीव स कुम्भकर्ण इषुभिः, शैलः शिलौघैरिवे-
षाः, श्रीराम-पतत्कलम्बविततीश्चक्रेतरां खण्डशः।
क्व क्षुद्रा विशिखाः क्व चाद्रिगुरु वा वर्ष्मेति मत्येशिता-
चित्-सङ्गेन विमोहजं तम इवैन्द्रास्त्रेण तं ध्वस्तवान् ॥ 36 ॥

अथ चतुर्भिर्लक्ष्मणेन्द्रजितो युद्धं वर्णयति–

नागान् सिंह इव द्युसद्-बलपतीन् विद्राव्य, दिध्वंसिषु-
र्यश्शक्रं प्रतिसिंहमुत्कटमिवाऽऽक्षिप्यद् रणारण्यतः।
चापं संघटयञ्शरेण मृगयासङ्गीव तं लक्ष्मणो
विक्रम्येन्द्रजितं क्रमाक्रमपटुः प्रागल्भत ध्वंसितुम् ॥ 37 ॥

Description in two verses of Rāma's fight with Kumbhakarṇa and his death:

35. The monkeys wanting to see the city which was the body of Kumbhakarṇa, entering through the cavity of the mouth intent on having a look at his heart within went to the chest, the main market (of the city) where they found the curved arms as the markets and the veins as the ware came out through their good luck with the entry point shut [with Kumbhakarna having closed his mouth] through the ears and nostrils, the path in the form of limbs severed by the arrows of Rāma.

36. Highly angered with arrows Kumbhakarṇa broke into pieces the volley of arrows of Rāma like a mountain a ploughshare with the mass of stones. Thinking that his small arrows are no match to his mountain-like body the Lord (Rāma) destroyed him through the Indrāstra (Indra missile) like the darkness of ignorance with the knowledge of True Reality.

Description in four verses of the battle between Lakṣmaṇa and Indrajit:

37. Who, like a lion an elephant, having driven away the generals of the gods, wishing to destroy Indra like a fierce matching lion made him take to flight from the forest of the battlefield, him (Lakṣmaṇa) who was expert in systematic attack made bold to destroy by engaging him with the placement of the arrows on the bow like the one who enjoys hunting.

धन्यो धन्विधुरन्धरोऽयमिह नो विश्राम्यति, श्राम्यति
वाणाग्निप्रतिवर्षणैर्न किमपीति ज्ञातवानिन्द्रजित्।
नित्यासह्यविषाऽहिपाशनिगडेनोत्पाशयामास तं,
यं सेसेवति वासुकिप्रभृतयो, दैवी विचित्रा गतिः ॥ 38 ॥

भक्तोऽयं निजभक्तहृत्-सुरनगाऽऽरामस्य रामस्य वा
विष्णोः संततसेवयाऽतुलकृपापात्रीति गत्वाऽहिभुक्।
यन्त्री यन्त्रिततूलबन्ध-निगडं संदंशकेनेव तं
तिर्यक्-चञ्चुपुटेन मङ्क्षु निशितेनैकैकशश्छातवान् ॥ 39 ॥

पश्चादानम्य सुप्तोत्थित इव रघुपं तेन चाशासितो द्राक्
तिष्ठन्नाह्वास्त युद्धे बलभिदिव बलं लक्ष्मणो रावणिं तम्।
व्रक्ष्यंस्तद्बाणवृष्टीरयमपि युयुधे कोटिभिश्चाशुगानां
ताः सौमित्रिस्त्वमृष्यन्ननयत निधनं शक्रशस्त्रेण
शत्रुम् ॥ 40 ॥

इन्द्रजिति मृते रावणमन्दोदर्योश्चतुर्भिः संवादमाह–

नष्टं पुत्रमवेत्य राक्षसपतिर्बाष्पाणि गाढं मुमो-
चाग्निं मन्युसमुद्भवं प्रकटयन् मित्रेष्वमित्रेष्वपि।
नित्यं शुभ्रदती चिखेद रुदती मन्दोदरीतस्तदा,
जंजन्ये त्वसुता भवेयमथ नाऽवीरेति साऽऽह प्रियम् ॥ 41 ॥

38. Blessed here is this foremost of the archer who does not stop. He feels no exhaustion with the counter-showering of the fiery arrows. Having realized this Indrajit tied him in the noose of the serpents with their unbearable venom for all times, him whom the likes of Vāsuki served again and again. Strange is the working of fate.

39. That he is the devotee of Rāma who is the garden for the hearts of his devotees or an object of immeasurable mercy of Viṣṇu because of being in his service constantly Garuḍa went and with his curved sharp beak cut it quick one by one like a machine operator a bale of cotton fastened mechaniclly with a pair of tongs.

40. After this arisen from sleep he bowed to Rāma and ordered by him quickly stood in the battle challenging the son of Rāvaṇa (Indrajit) like Indra Bala (a demon of that name). He too fought with millions of arrows wanting to cut asunder his volleys of arrows. Not able to stand this, Lakṣmaṇa killed him with Indrāstra.

Dialogue between Rāvaṇa and Mandodarī in four verses after the death of Indrajit:

41. Coming to know of the death of his son the lord of the demons (Rāvaṇa) shed copious tears emitting fire of anger towards both the friends and the foes. For this reason Mandodari of bright teeth wept and felt sorrowful constantly. She told her husband: "I may in birth after birth be without a son but not with the one who is not brave."

भर्तर्मां विभृया व्यथाब्धिपतितां, भार्याऽस्मि, भर्ताऽसि यद्
यं ह्युद्दिश्य सुतं मिथो बहुमतौ संबोधयावो, न सः।
किं शुश्रूषस एव मां चटुविधौ, पथ्यं न शुश्रूषसे,
चिन्मात्रामिव चिन्मयाय, दिश तां रामाय रामप्रियाम् ॥ 42 ॥

नाप्तुं पारयति द्युतिं द्युतिनिधेः प्रज्ञामिव ज्ञानिनः,
सुप्रीतोऽस्तु हृदा हृतेति कथयन्, भोक्तुं तु शक्नोति नो।
मज्जेद् दुर्गतिवारि मज्जितजनो दुष्कर्णधारो यथा
जन्मापार्थकतां दधत् परतरुण्यासक्त इन्द्रोऽपि सन् ॥ 43 ॥

तिष्ठेत् को मम संमुखे रण-मुखे, यात्याशु मृत्योर्मुखे,
जन्माद्यावधि तादृगाप दिवि नो, किं वानरा वा नराः।
तत्तुल्यांस्तनयान् पुनर्जनयिवः शक्तोऽस्मि, ते किं प्रियेऽ-
वः सोऽहं जगतामिति प्रलपति स्मासन्नमृत्युः पतिः ॥ 44 ॥

अथ चतुर्भिर्लक्ष्मणरावणयोर्युद्धमाह–

नष्टो मे पुत्र एतद्धत इति सरुषा लक्ष्मणो रावणेन
बाणाङ्गारान् विकीर्णाञ् शरकरकसृजाऽनेष्ट निर्वाणतां द्राक्।
तस्मिञ् शक्तिं स्वशक्तिं सतनुमिव समुज्जृम्भि - संरम्भ - दम्भो
जम्भारौ वृत्र-दैत्योत्तम इव तरसाऽक्षिप्त रक्षोऽधिराजः ॥ 45 ॥

42. O [my] husband: "Lend me support who am sunken (lit. fallen) in the ocean of sorrow. The son through whom we would show regard to each other [by calling each other father of Indrajit, mother of Indrajit] is now no more. Why do you want to serve me (=regale me) with sweet words but do not want to listen to what is good (for you)? Send that beloved of Rāma to Rāma like Consciousness to the Supreme One.

43. You may be happy in your heart of hearts that you have abducted Sītā but you are not able to enjoy her just as one cannot bring under oneself (lit. obtain) the light of the sun or the intellect of the knowledgeable one. Even if it were Indra who were attached to the wife of someone else, one would have one's life gone waste and would sink in the waters of misfortune. It is like a bad boat-man who would have the people sunk and (then) sink himself in the water.

The husband with death stalking him babbled like this:

44. Who can stand before me in the battlefield; he quickly meets with death. So far none of that sort is born in heaven, not to speak of, monkeys or men. I am able to produce children equal to him (Indrajit). O darling, I am not the protector of you only [but also] of the whole world.

Description of Lakṣmaṇa and Rāvaṇa's fight in four verses:

45. I lost my son because it was he who had killed him; with this feeling Rāvaṇa spread forth the sparks of arrows at Lakṣmaṇa who quickly extinguished them with the shower of hail of his arrows. Flying into anger Rāvaṇa hurled the spear (Śakti) which was all his might (*śakti*) incarnate the way the demon Vṛtra had hurled the same at Indra.

भग्नाशस्तस्य मूर्च्छां रघुकुलतिलको वीक्ष्य गाढं व्यलापीद्
यं लब्ध्वाऽरण्यवासेऽस्मरमहमहहाऽहो न कस्यापि बन्धोः ।
किं वक्ष्येऽहं सुमित्रां मिमिलिषुममुना हारयित्वा तमेनं,
चिन्वन्तु द्राक् चितां भोः! कुविधि कुविधिना
सूचितां सूचितां मे ॥ 46 ॥

नाथं तं विलपन्तमाश्विव नयन्नाशां सुषेणोऽब्रवीत्,
पिण्डेऽसाध्य इहामयो न, हनुमान् शैलौषधीरानयेत् ।
ज्वल्यासुस्तव शत्रवः सह शुचा शीघ्रं चितायां प्रभो,
रक्ष्याल्लक्ष्मणमक्षता तव कृपा श्रेयःसुधावर्षिणी ॥ 47 ॥

कृत्वा रामपदाभिवादनमगाद् वातिर्गरुत्मानिव
तं चानेष्ट समस्तमोषधिगिरिं वायुर्यथा वारिदम् ।
तञ्चेष्टौषधि-सेवनान्तमकरोत् स्वस्थं सुषेणोऽञ्जसाऽ-
थाऽसावुत्थितवान् समं सखिमुदा ज्येष्ठं तथाऽवन्दत ॥ 48 ॥

अथ सप्तभी रामरावणयोर्युद्धमाह—

नद्धाऽवद्ध-निजोद्धुरोद्धुरकटिः क्रुद्धोऽन्त्ययुद्धेच्छया
चापे संदधदाशुगं त्रिगुणितं सारक्तदृग्-भ्रूश्रिया ।
पिप्पल्या इव पल्लवं स्वमधरं बिभ्रच्चलं राघवः
क्षुद्र-व्यात्तातिकरालवक्त्रकुहरः कालोऽभ्यदीपीव सः ॥ 49 ॥

46. With his hope dashed, Rāma noticing his (Lakṣmaṇa's) loss of consciousness very much lamented. With whom (by my side) during the exile (lit. life in the forest) oh, oh, I did not think of any other relative, what shall I tell Sumitrā who would want to meet him, after having lost him. O ye, lay the funeral pyre [for me], that is the proper (thing) for me which bad luck has indicated for me.

47. To the bewailing Lord (Rāma) bringing hope quickly Suṣena (the physician of that name) said: In the body the ailment is not incurable. Let Hanumat bring the mountain-herbs. O Lord may your enemies burn along with sorrow quickly in the funeral pyre. May your uninterrupted (lit. unbroken) grace showering forth the nectar of well-being save Lakṣmaṇa.

48. Bowing at the feet of Rāma, the son of Wind (Hanumat) left like Garuḍa and brought the entire herbal mountain as the wind the cloud and Suṣeṇa quickly cured him (Lakṣmaṇa) by the time he had had the desired (=that was meant for him) herb. And he got up along with the joy of the friends and bowed to the elder (brother).

Description of the fight between Rāma and Rāvaṇa in seven verses:

49. With a resolve for the final battle, angry, tightening his belt (lit. waist) as never before, placing the arrow on the bow which seemed to have three stings with the reddish eyebrows (forming the two others), Rāma with his lower lip quivering like the tender leaf of Pippalī shone like Kāla, the God of Death, with the extremely frightful cavity of his mouth opened wide in hunger (to devour the Rākṣasas, the demons).

भग्नाशो निजयत्ननिष्फलतया क्रुद्धोऽन्त्ययुद्धेच्छया
　　यन्तारं त्वरयन् रथाभिघटने कोदण्डमुद्दण्डयन्।
तन्वन्नात्मगुणस्तुतिं दशमुखः प्रापत् प्रभोः संमुखं,
　　त्रस्ता प्रार्थयत त्रिलोकजनता रामं तदैकस्वरम् ॥ 50 ॥

नन्वयममलव्रतसदमत्रं
　　तस्करवदहरदपरकलत्रम्।
कथं न दण्ड्यः प्रतपनसत्रं?
　　रक्ष त्वं भगवन् यच्छत्रम् ॥ 51 ॥ एकस्वरचित्रम्।

भल्लाभल्लि भुजाभुजि प्रयुयुधे वृक्षापगारं क्वचिद्,
　　यन्त्रायन्त्रि च कुत्रचिद् भटवैरैर्वक्षोविदारं क्वचित्।
तत्र प्रासिक-पार्शुकैर्न विरतं शाक्तीक-धानुष्कतोऽ-
　　थाऽभूद् रोम-विहर्षणः किल रणः सीतेशलङ्केशयोः ॥ 52 ॥

नह्यर्हत्यभियोद्धुमेष रथिनं शत्रुं पदाभ्यामिति
　　गत्वा मातलिरिन्द्रनुत्त उचितं नाथं रथेऽस्थापयत्।
रामो रावणमभ्यपातयदिषूनक्षिप्त तत्रापि सोऽ-
　　णिष्ठं स्थानमपि व्यलोकि न जनै रिक्तं तदा रोदसोः ॥ 53 ॥

50. With hope dashed with his efforts coming to naught, angry, with a desire to fight the final battle, hastening the charioteer to bring the chariot face to face, readying the bow, praising his (own) qualities, Rāvaṇa appeared before the Lord. At that time the terror-stricken people prayed to Rāma in one voice [the hidden meaning: prayed in such a way that their prayer had only *ekasvara*, one vowel. In the coming verse only one vowel, i.e. *a* is used. This is typical of the poet's command over expression].

51. Well, this one (Rāvaṇa) abducted someone else's wife, the good resceptacle of the blameless vow (of faithfulness, of chastity). Why should he, the giver of pain all the time be not punished? O Lord save [us for] you are the umbrella for us [by offering us protection].

52. Somewhere the choicest soldiers fought in such a way that their spears clashed with spears, the arms with arms, the rooting out of the trees with the rooting out of the trees, (the striking of) the machine with the (striking of) the machine and the tearing of the chest with the tearing of the chest. There was no break for the wielders of the spears and the axes nor for those of the darts and the bow. They say the fight between the Lord of Sītā (Rāma) and the lord of Laṅkā (Rāvaṇa) raised hair on end.

53. It is not proper for him (Rāma) to fight the enemy on foot. With this idea Mātali at the behest of Indra put him on the chariot. Rāma shot arrows at Rāvaṇa. He too did the same. The people did not find even a bit of space in the heaven and the earth, which was empty.

चक्षुर्दिक्पतयो निमील्य ससृपुर्द्राक् कम्पितायां भुवि
राष्ट्राणि व्यथितानि, कन्दुककथां प्राप्ताः कुलक्ष्माभृतः ।
रामो रावणमद्वितीयमबुधत्तं सोऽपि घोराहवेऽ-
णिष्ठं चादधतुर्न विश्रममहो तौ युध्यमानौ तदा ॥ 54 ॥

धन्वैकाम्बुरथोऽर्कवंश्यतिलको रामोऽरिनाशाम्बुधिं
न प्राभूत्तरितुं न, धर्मकुलयोः किन्तु स्थितिं रक्षितुम् ।
धाम्नां राशिमुपास्य तेन मुदितेनाज्ञापितः कार्मुके
न्यस्योद्भासि पितामहास्त्रमसृजच्चाध्वंसयद् रावणम् ॥ 55 ॥

प्रेतानां शवान्तर्भ्रमणमाह–

युक्तं कीटककोटिभिः सरुधिरं मांसं समेदः सहृत्-
तालु स्नायुशिरोपदंशमसकृद् भुक्त्वाऽस्थि चर्वञ्शिरम् ।
निर्यद्-दूषितगन्ध-पूय-पिटकः सिङ्घाण-संघात-लिट्
चक्षुर्दर्शितदूषिकं चपलयन् प्रेतः शवेष्वभ्रमत् ॥ 56 ॥

श्रीरामस्य कृपालुतापरिचयं दर्शयति–

नित्याक्रन्दपरं द्विषां परिकरं स्वालम्बदानेन सोऽ-
त्यंहोनाशनपूर्वकोत्तमपदप्रत्यर्पणेनाऽथ तान् ।
प्रत्यानेष्ट विभीषणं सफलतां राज्यप्रदानेन च
मुक्त्याऽऽगस्कृतमप्यहो दशमुखं रामः कृपा-सागरः ॥ 57 ॥

54. With the slight quaking of the earth, the guardians of the quarters moved with closed eyes. The countries came to suffer. The Kulaparvatas (the mountains supposed to exist in each division of the Continent) became like balls. Rāma found Rāvaṇa to be unmatched in the terrible fight and so did he him. They did not have in the course of the fight even a bit of rest.

55. It was not that the forehead mark of the solar race Rāma who had his bow as the only ship was not able to cross the ocean of the destruction of the enemy but to save the standing of *dharma* and his family, he prayed to the sun, and, he happily commanding him, put the Brahmāstra on his bow and destroyed (=killed) Rāvaṇa.

The wandering of Pretas (ghosts, evil spirits) among the corpses:

56. The ghost moved about among the dead bodies having eaten many a time the flesh [soaked] in blood with millions of insects in it with condiments like fat, heart, palate and veins and chewing the bone(s) for long, with boils emitting foul-smelling puss, licking the mass of nasal discharge and the rolling eyes with rheum in them.

Rāma's compassion:

57. Rāma, the ocean of compassion, brought solace (=fruitfulness, success) to the families of the foes given to unending cries by offering his support and restoring them to high positions by first destroying their sins, to Vibhīṣaṇa by giving him the kingdom and to even the offending Rāvaṇa liberation.

राक्षसीनां सीताभिनन्दनमाह–

दिष्ट्या वर्धस ईश्वरि प्रिय-समागत्येति सीतां तदा
ताः क्रव्यात्-सुदृशोऽभ्यनन्दिषुरहो यास्तां पुराऽनिन्दिषुः।
सर्वा अस्नपयन् पपुः पद-पयोऽहंपूर्विका-पूर्विका
वेषं चारचयन् सुवृत्तकथनश्रेयः श्रिते मारुतौ ॥ 58 ॥

सीताया अग्निपरिशुद्धिमाह–

यत्नात् पादतलं गतां शिबिकयाऽपश्यत् प्रियां राघवोऽ-
थाऽनिन्दत् स सभान्तरे परगृहावासेन दुष्टेति ताम्।
कृत्वा सापि दृढव्रता प्रणमनं शीघ्रं चितां प्राविशत्,
तच्छीलाग्निवशाद्धिमोऽग्निरभवद् व्यानञ्ज शुद्धां च
ताम् ॥ 59 ॥

श्रीरामस्येन्द्रादि-संमेलनमयोध्यां प्रति प्रस्थानं चाह–

युक्तं शुद्धातिशुद्धेत्यभिदधत इह प्रापुरिन्द्रादिदेवा
गेयैः स्तोत्रैश्च रामं विजयिनमभिवन्द्याभ्यनन्दन्ननन्दन्।
तद्वाचोज्जीव्य सेनां समर उपरतां तन्नताः प्रत्यगुश्चाऽ-
थाऽतः प्रीतः प्रतस्थे स ससखिपृतनः
पुष्पकेणान्वयोध्याम् ॥ 60 ॥

इति श्रीकविराजाशुकविना श्रीनित्यानन्दशास्त्रिणा विरचिते
रामाङ्के श्रीरामचरिताब्धिरत्ने महाकाव्ये शङ्खनामा
त्रयोदशः सर्गः समाप्तः ॥13॥

The welcome of Sītā by demonesses:

58. At that time those demonesses who had earlier condemned Sītā welcomed her with the words: Good luck, O lady, congratulations on your union with your husband. They bathed her and everyone of them wanting to be the first drank the water in which her feet had been washed and dressed her when Hanumat brought the good news (of Rāma's victory over Rāvaṇa).

The fire ordeal of Sītā:

59. Gone to his feet (=touching his feet) with effort from the palanquin his beloved Rāma saw and charged her as having become impure in the assembly for having stayed in the house of someone else. She of firm resolve on her part bowed to him and entered quickly in funeral pyre. On account of her good conduct the fire turned into ice and declared her to be pure.

Rāma's meeting with Indra and others and his departure for Ayodhyā:

60. Declaring that Sītā is not only pure but the purest of the pure, the gods Indra etc. came there. They bowed and welcomed the victorious Rāma with songs and eulogies and made merry. At his bidding they revived the army that had died in the battlefield. Rāma bowed to them and they went back while he (Rāma) happy along with his friends and their army left for Ayodhyā in Puṣpaka (the aerial car of that name).

With this concludes the Thirteenth Canto of the Mahākāvya *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Śaṅkha.

अथ चतुर्दशः सर्गः

अथ द्वाभ्यां श्रीरामजानक्योः पथि संलापमाह–

अद्याहो वनवसनावधिः समाप्तः
श्वस्तूत्को भरत उदीक्षणीय एव।
मेघं मां सरुचि शिखी प्रतीक्षते स
धर्मात्माऽवददिति गां प्रहर्षिणीं स्त्रीम् ॥ 1 ॥

शब्दैरित्यसकृदुदीरितैः प्रियस्य
तैर्हृष्टा स्मितवदना तमाह सीता।
रिष्ट्वाऽरीनिति वदतोऽद्य तीर्णसंधा-
वाक्-सिन्धोस्तव सुवचः शृणोमि दिष्ट्या ॥ 2 ॥

किष्किन्धातः सुग्रीवादिवधूनां सहनयनमाह–

तत्तत्संलपितकृत्तप्रियाविनोदोऽ-
थाऽवाप्नोत् पथि कपिराजराजधानीम्।
बद्धाशाः सममनयत् ततो वधूः स
हुङ्कार-स्फुटितमुदां सहानुगानाम् ॥ 3 ॥

CANTO XIV

Conversation between Rāma and Sītā in two verses:

1. How good! Today the limit for exile in the forest comes to an end. Tomorrow we have to meet Bharata who would be eagerly waiting for us. He is looking forward to see me keenly like a peacock a cloud. The righteous one said these gladdening *(praharṣiṇī)* words to his wife [with the clever indication of the name of the metre Praharṣiṇī here, the figure of speech is of the name of Mudrā].

2. Happy with these words uttered by her husband repeatedly smiling Sītā said to him: 'How lucky, that I hear nice words of you who are uttering these words, you who after killing the enemies have crossed the ocean of vow.

Taking the wives of Sugrīva etc. along from Kiṣkindhā:

3. Beguiling himself with all kinds of talks with his wife, he (Rāma) reached on the way the capital of the lord of monkeys (Sugrīva). From there he took along with him the expectant wives of his followers who gave vent to their joy by uttering cries of *hum*.

Meeting with Bharadvāja:

4. That foremost of the sages (Bharadvāja), the inhabitant of Prayāga, of good Sanyāsa [who follows the rules of Sanyāsa well], the best among the castes (=a Brāhmaṇa), given to doing good, the achiever of the

भरद्वाजदर्शनमाह–

सुन्यासः प्रवरमुनिः प्रयागवासी
वर्णाग्र्यः स हितपरस्त्रिवर्गपूरः।
णस्साक्षादिव खलु वर्ण उत्तमाङ्गयः
कैः पुण्याद् रघुपति-सङ्गजान्न दृष्टः? ॥ 4 ॥

निजागमनसूचनाय रामस्य भरतं प्रति हनुमत्प्रेषणमाह–

गच्छ त्वं भरतमितीश्वरेण भक्त्याऽ-
वाङ्मुख्यप्यकथि गणेऽनिलप्रजैव।
कोट्यामप्यतिरुचिदीपिनां मणीनां
यस्स्यात् तत्स्थिति-सुघटो गवेष्यते सः ॥ 5 ॥

द्वाभ्यां भरतहनूमतोः समागमं वर्णयति–

युद्धैकव्रतमिव बोधकृज्जयोक्त्या
तं गत्वाऽमदयदयं तदागमोक्त्या।
दत्त्वा किं सममनृणीबुभूषुरङ्ग!
त्वाम्प्रीणाम्यहमितिसोऽतिसंचुकोच ॥ 6 ॥

three-fold aims of life, as also beyond the three-fold end, i.e., who has achieved liberation, deserving of offer of respect with the bowing of the head, he is verily like the letter *ṇ* which is easy to write, which is the best of the letters (it being both cerebral and nasal), which completes the three groups of letters [*ka-varga, ca-varga* and *ṭa-varga* whose place of articulation is cerebra]. Who are they who did not see him through the merit accruing on account of association with the Lord of the Raghu race (Rāma)? [The figure of speech here is Pun, Śleṣa the adjectives of the sage going with the letter *ṇ* with whom he is compared].

Dispatch of Hanumat to announce to Bharata his (Rāma's) arrival:

5. Even though the whole group was present there, the Lord (Rāma) asked the son of Wind (Hanumat) only with his face hung downwards with devotion to go to Bharata. Even though there be millions of shining gems, the one that only fits in is sought after.

Description of meeting of Bharata and Hanumat in two verses:

6. Hanumat gladdened Bharata by giving him the news of his (Rāma's) arrival just as a bard does the one given to fighting battles with the word 'be victorious'. O dear! I would like to please you by repaying the debt, which may match the good news you have given me. But what it could be? Bharata was overcome with hesitation in this.

विद्वांस्तं स विनयतोऽवदत्, सदा नोऽ-
वद्भ्यः किं न्वनुचर आददे भवद्भ्यः।
योग्यत्वाद् यदकरवं स्वकार्यमेव
विन्देऽतोऽपि भरत दर्शनं परं ते ॥ 7 ॥

अयोध्यावासिनः प्रति शत्रुघ्नद्वारा श्रीरामागमवृत्तसूचनमाह–

धित्सुं तं चिरत उदन्त-सन्मरन्दं
पूर्लोकं रघुपतिपादपद्मभृङ्गम्।
वर्धिष्णुस्तदनुज आशयन्नतर्पीत्,
कं प्रीणात्यभिमतवृत्तसूचना नो? ॥ 8 ॥

अयोध्यायाः श्रीरामं प्रति प्रत्युद्गमनमाह–

अद्याऽहो स्ववशविहार इष्टशब्दः
संहृष्टोऽसितवपुरेष रामभद्रः।
ख्येयः किं, मधुपमिवाशु पुष्पकस्थं
यं मुक्ताऽभिसरति पद्मिनी ह्ययोध्या ॥ 9 ॥

7. The wise one said to him humbly. I am your servant. What have I to have from you who always protects us? I due to my ability did my duty. For me that is more important that I see you.

Śatrughna informing the residents of Ayodhyā of the news of Rāma's arrival:

8. His blessed younger brother satiated the people of the city (Ayodhyā), the bees at the lotus feet of Rāma who were thirsty for long by making them partake the good quality honey in the form of the news of (Rāma's arrival). Whom does the desired information not please?

Ayodhyā receiving Rāma:

9. What a joy! Today can this Rāma whose movement is under his control (=he can move about wherever he likes), whose words are pleasant, glad, of dark complexion be described? Him stationed in the aerial car Puṣpaka Ayodhyā (=the people of Ayodhyā) which was left by him herself goes out to meet in haste like a Padminī woman or an army formation of a particular type as if he were a bee on a lily which can move about wantonly, whose humming is pleasing, who is of dark hue, whom the lotus which it had forsaken earlier itself opens up [in this verse all the adjectives of Rāma going with bee the figure of speech is Pun, Śleṣa].

पौराणां श्रीरामदर्शनोत्सुक्यं वर्णयति–

धन्या येऽक्षजयरताश्चतुर्दशाऽब्दा-
　　नंशान् वाऽसहिषत काल्पिकाञ्जनास्ते।
दत्ताक्षाः प्रति पतिवाहनं कदाऽऽया-
　　त्यासन्ने न इति न सेहिरे क्षणांशम् ॥ 10 ॥

पौराणां विमानदर्शनं वर्णयति–

ब्राह्मः किं सितगरुदब्धिरिर्हरेर्वा
　　मन्वानैरिति सुजनैर्विमानमन्ते।
णेऽभ्यासं दधिभिरिवात्मरूपमैक्षि
　　यो यस्मै यतत, इयात् स तत्, स्खलन् वा ॥ 11 ॥

श्रीरामस्य भरतेन प्रजाभिश्च मेलनमाह–

मत्प्रत्युद्गति-सुखितोऽनुजः सपौरो
　　हा क्षामोऽलमिति दृगश्रु राम उज्झन्।
यत्नात्तं कृतनतिमालिलिङ्ग, बद्धाऽऽ
　　शाः प्राश्वासयदुपयान् प्रजाश्च नम्राः ॥ 12 ॥

Description of the eagerness of the citizens for seeing Rāma:

10. Blessed are those who given to controlling their senses bore with fourteen years as if they were the parts of the Kalpas (=yugas, aeons). They had fixed gaze at the car that was carrying their Lord as to when he would come to us and could not bear with even a fraction of a moment [for fourteen years they waited and waited but now when, he, Rāma, was near them, the wait even for a fraction of a moment was getting too much for them].

The spotting of the car by the citizens:

11. Is it the swan of Brahmā or Garuḍa of Viṣṇu—speculating thus the good people finally saw the aerial car like those who realize Supreme Knowledge by practicing it. One who puts in efforts for whatever [object] gets it even if one falters in between.

The union of Rāma with Bharata and the subjects:

12. My younger brother (Bharata) is happy in receiving me along with the citizens (Saying) 'Oh! Very weak' and shedding tears Rāma embraced him who felt strain in offering him obeisance and consoled the humble subjects by going to them who had pinned heir hopes in him.

रामस्य पूज्यानामभिवादनं तत्कृतं तदाशासनं चाह–

रामो वः पदकृपयाऽद्य तीर्णसंधो
जल्पन्नित्यनमदृषींश्च स स्वमातृः।
वंशं नो, जगदपि, भो! भवान् न कोऽपी-
शाञ्चक्रे शुचयितुमित्यकत्थि तैः सः ॥ 13 ॥

भरतशत्रुघ्नाभिनन्दनपूर्वकं रामस्यायोध्यां प्रति गमनमाह–

शत्रुघ्नं स सनतिमग्रजैकभक्तं
तज्ज्येष्ठं पुनरभिनन्द्य तन्निवासे।
गुर्वाज्ञाऽपहृतजटोऽचरद् रथेनै-
णान्वीतं पुरपथमाशितंगवीनम् ॥ 14 ॥

द्वाभ्यां श्रीरामसंमुखस्थामयोध्यां वर्णयति–

स्थाने पताकाङ्गुलिभिर्ह्वयन्त्यथो
पश्यन्त्ययोध्या स्वगवाक्षलोचनैः।
यियासुमुत्तोरणवन्दनस्रजै-
ष्यतीति तं द्रागभिमुख्युपैदिव ॥ 15 ॥

तिष्ठत्युपान्तेऽप्युपशल्यपद्धते
रामेऽत्र साकेतपुरी-क्षितिः क्षणात्।
घनिष्ठमुत्सेकमितेत्युदूहयाऽ-
वः सर्वभूनामपि माऽनुरज्यति ॥ 16 ॥

Rāma bowing to the respectable and their good wishes to him:

13. With grace of your feet, Rāma has today fulfilled his vow. Saying this he bowed to the sages and his mothers. They told him that it is not their family but also the whole world that he had been able to glorify, no one else can do this.

Rāma leaves for Ayodhyā after being welcomed by Bharata and Śatrughna:

14. After blessing Śatrughna who bowed to him and who was totally devoted to his elder brother, he (Bharata) with matted hair removed under the orders of the elders left in a chariot for the city on a path which had deer and well-fed cows.

Description of Ayodhyā in front of Rāma:

15. Thereafter calling with fingers in the form of buntings and watching with the eyes in the form of windows appeared in front of him hurriedly that one to whom he was wishing to go with the decorative garlands on the lofty main gates.

16. When Rāma was in its vicinity the land of the Ayodhyā city got a quick thorough watering *(utseka)*. She was feeling proud *(utseka)* because she seems to have felt that the protector of all the lands has love for her only (for choosing her to be his abode).

द्वाभ्यां पौरीकृतं श्रीरामदर्शनं वर्णयति-

चापाङ्कतो विविदुषीति रथे स नेभे
तुर्याद् द्रुता भवनखण्डतलाद् द्वितीयम्।
वर्ण्यं प्रभुं निरववर्णत वर्णिनी तं
यं लोकयन्त्यहह सप्तमभूमिकास्थाः ॥ 17 ॥

चक्षुष्यमञ्जनमपास्य निरञ्जनं चाऽऽ-
लोक्याञ्जनं शिति दधाविव हृद्दृशोऽन्या।
केलीकलाभवनगा ददृशुर्न तं चाऽ-
स्मिन्नेव ये बुबुधिरे सफलत्वमर्थे ॥ 18 ॥

भरतेन कारितां धनवृष्टिमाह-

स्वे दीयमाने यतमानसेन
स्वे दीयमाने यतमानसेनः।
धर्मी चमूपो भरतेन शिष्टो
मेघो मघोनेव समन्तवृष्ट्यै ॥ 19 ॥

रामाभिषेकस्य निर्विघ्नसिद्ध्यर्थं वशिष्ठस्य गणेशानुकूलनमाह-

नितान्तनिर्विघ्नतयैव रामं
योक्ष्यन् वसिष्ठस्त्वधुनाऽभिषिक्त्या।
यत्नादनौत् प्रीतमपि द्विपास्यं
तिर्यङ्ङपि प्राक्-स्खलितोऽवधत्ते ॥ 20 ॥

Glimpse of Rāma by the citizens:

17. A beautiful woman from the indication of bow having come to know that he is on a chariot and not on an elephant ran down hurriedly from the fourth floor to the second one and saw the Lord (Rāma) worthy of sight, he whom those in the seventh stage see [a pretty lady was able to see the Lord on the second floor only while the Siddhas are able to have his view on the seventh stage (lit. floor). That was really creditable for her].

18. Another one leaving the collyrium good for the eyes and seeing the *nirañjana,* the one with no darkness (i.e. the Supreme Brahman), placed him in her heart and eyes like the dark collyrium while those who were in the entertainment house did not see him and took their fulfilment in being in that only [in being in the entertainment house].

Description of shower of wealth by Bharata:

19. With his mind set on saving the wealth the righteous military chief was instructed by Bharata to give away his wealth (in charity) with his army putting in its might in showering it all over like Indra the cloud.

Vasiṣṭha's trying to win the favour of Gaṇeśa for Rāma's coronation without any hindrance:

20. Let the coronation be absolutely without any hindrance— with this idea Vasiṣṭha uttered eulogy of Gaṇeśa with full force though he was pleased already. Even a bird or animal, if it has committed a mistake earlier, becomes conscious.

वैतालिकमुखेन श्रीरामं प्रति राज्यश्री-स्वीकारं सूचयति–

दशवक्त्रजयर्त्वनागतेः
शतकृत्वोऽप्युदितोऽत्यजो हि याम्।
वरराडिव नग्निकां नृप-
र्षभ, तां वृण्वधुना नृपश्रियम्॥ 21॥

सहेति वैतालिकभारतीरिता
हरन्त्यशेषस्य जनस्य मानसम्।
स्वाक्काम्ययेवाऽपरवक्त्रमाश्रिताऽ-
णिष्ठं स्वरूपं परिवर्त्य निर्ययौ॥ 22॥

किंचित्प्रकारपरिवर्तनेनापरस्य वैतालिकस्य कथनमाह–

दशमुख-विजयर्तुनाऽऽप्लुता
शमितमदं भरताशयाऽङ्किता।
वत परिरभतां रघूद्वह-
र्षभमधुना नृपसंपदञ्जसा॥ 23॥

श्रीरामराज्याभिषेकसंभारं वर्णयति–

शस्तन्यस्तसमस्त-वस्तुकगणं प्रोद्गीर्णवीणाक्वणं
तालोत्तालितनर्तकीय-चरणं गान्धर्वगानोल्बणम्।
निर्यद्गन्ध-सुधूपनाभिघुसृणं पिष्टातपृक्ताङ्गणं
चक्रेऽग्रे स्फुटयन् विधिः स्वमनृणं रामाभिषेकक्षणम्॥ 24॥

A bard informs the acceptance of kingship by Rāma:

21. The best of kings! (Rāma!) just as a good groom does not have sex with a wife who has not had the start of the menses in the same way even though urged hundreds of times you avoided the kingship till the menses in the form of victory over Rāvaṇa had been achieved. Now you accept the kingship. [lit. have for yourself the glory of the kingship, *nṛpaśrīḥ*].

22. Captivating the hearts of all the people the speech of the bard as if hurrying up took the course to the mouth of another (*aparavaktra*) bard simultaneously in a slightly changed form [Here the name of the metre Aparavaktra is cleverly indicated through its use in the sense of the mouth of another person. Hence the figure of speech here is Mudrā].

23. May the royal fortune embrace quickly the best of the scions of the Raghu race (Rāma) with no pride, the fortune who has had bath after the period of menstruation and who has the imprint of Bharata's hope or wish.

Preparation for Rāma' s coronation:

24. Destiny clearing itself of debt brought forth the occasion of the coronation of Rāma which was a festival (*kṣaṇa* is capable of double meaning of occasion and festivity, *utsava)* which had all the mass of auspicious objects piled up, which was resounding with the notes of the lyre, where the feet of the dancers were swinging with the marking of time, which was distinguished by the singing of the Gandharvas, where the fragrance of the unguents, the musk and saffron was issuing forth out, where the courtyard was besmeared with perfumed powder.

श्रीरामस्य राज्यासनारोहणमाह–

रामो गुरूक्ति-मुकुटं शिरसा दधौ प्राग्
मोदात्, प्रभुत्वमुकुटं तु तदन्वधित्सत्।
राज्यासनं च सह वल्लभयाऽऽरुरोह
यद्वद् हरिः शचिकया सह रत्नसानुम् ॥ 25 ॥

श्रीरामस्य राज्यतिलकमाह–

मुञ्चत्सु विप्रवनितानिवहेषु सूक्त-
पाठान् व्यधात् सतिलकं मुकुटं वशिष्ठः।
सिद्धं न इष्टमभिवर्धस ईश दिष्ट्या
त्वामीक्षते यदधिपं जन इत्यनौत् तम् ॥ 26 ॥

त्रिभी रामराज्याभिषेकोत्सवं वर्णयति–

ब्रह्मा मङ्क्षु गिरा समं सितगरुद्यानेन तत्रागतोऽ-
मर्त्या इन्द्रपुरोगमा अपि पुरः प्राप्ताश्च वैमानिकाः।
लोकित्वैव जरद्गवेन चिरितं शङ्काकरं शङ्करं,
कं नार्थं गणराड् व्यधात् तव सुतः प्राक् प्राप्त
इत्यस्तुवन् ॥ 27 ॥

Rāma's ascending the throne:

25. First Rāma placed in joy the very words of the preceptor Vasiṣṭha as also the elders as the crown on his head. He wished to place the crown of authority subsequent to it. He ascended the throne along with his beloved wife just as did Indra with Śacikā (Śacī) the mount Sumeru.

His anointing as the king:

26. With the groups of Brāhmaṇas who were chanting hymns Vasiṣṭha performed the coronation rite together with anointing of Rāma. He eulogized him in the words: O Lord, our desire is fulfilled in that the people see you as the ruler. Thank God, you are to be congratulated upon.

Description of the festivities at Rāma's coronation in three verses:

27. Brahmā came there quickly in his vehicle of swan (lit. the white bird) and the gods led by Indra also reached there in their aerial cars. Seeing Śaṅkara having taken long because of [his vehicle] the old bull and so full of apprehension [about the reaction of others about his late arrival at such an important occasion as Rāma's coronation] [the other gods like Brahmā] praised as to which work his son Gaṇeśa who had reached earlier has not accomplished? [even if Sankara was late, his son being already there, he should, therefore, not have any worry].

कयाचिदप्सरसा नृत्यविशेषप्रार्थनेऽस्वीकृते तत्संपादनार्थं कस्यचित् कौतुकोपहासनिपुणस्य देवयुवकस्य युक्तिं दर्शयन्नाह–

प्रत्याख्यातविनर्तना गणपतिं यूनाऽप्सरा नामिता
यास्तौत्, तत्-कवरीं विदन् फणधरीं तद्वाहनाखुर्द्रुतः।
यत् पस्पर्श तदीयनाभिकुहरं तत् सोत्प्लुता संभ्रमात्
तिर्यक्-संमुख-पार्श्व-पृष्ठग-भुजोत्क्षेपैर्व्यनर्तीत् स्वयम् ॥ 28 ॥

इत्यादित्रिदशप्रहासकुतुकैः श्रीकोशलाधीश्वर-
दंपत्योः स्मितमादितो द्विगुणितं पौरैस्तदानींतनम्।
पत्पद्मप्रणतिप्रहर्षि-हनुमद्व्याकस्मिकोत्पुच्छन-
विष्वग्-विद्रुतकामिनी-किलकिलाकोलाहलैः
कल्पितम् ॥ 29 ॥

भरतस्य यौवराज्यापादनमाह–

त्रंशानुयातमिव तीयमधीश आद्य-
पाश्चात्त्यचिन्तनयुतं सहजं तृतीयम्।
पश्यन्, द्वियुक्तमिव तीयमथ द्वितीयं
घ्नं चापदां शमिनमित्यकरोद् युवेशम् ॥ 30 ॥

When nymphs refused to perform a particular dance when requested to do so, a divine youth who was adept in interesting jokes adopted a particular device. That is described in the following verse.

28. A nymph who had declined dance was made to go to Gaṇeśa by a young (god). She eulogized him. Thinking her tresses of hair as a female snake his vehicle, the rat ran away and entered into the cavity of her naval because of which that very moment she jumped up and began to dance [i.e. under no pressure and persuasion] with the movement of the arms [to ward off the rat touching the different limbs of her body] sideways, front-side, back-side and in curvature.

29. With these types of curious jokes of god's the smile of Kosala ruler couple (Rāma and Sītā) of that time was doubled by the citizens which could be inferred through the *kila kila* noise occasioned by the women running all over by the sudden raising of the tail by Hanumat in joy at the bowing at his (Rāma's) lotus-like feet.

To appoint Bharata as Heir Apparent:

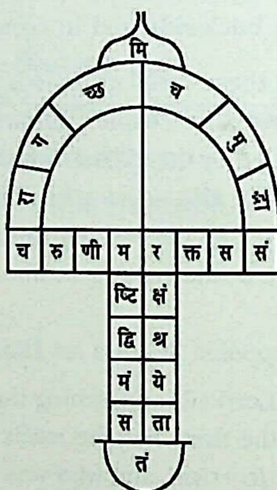
30. The Lord (Rāma) seeing the brother (Lakṣmaṇa) who was the third like the suffix *tīya* which follows its part of *tṛ (tṛ+tīya)* and who was given to thought about the first (Rāma) and the one next to him (Bharata) [who was thinking as to how he the third one could become Heir Apparent when the second one, Bharata, was there] made the second one like the *tīya* following *dvi*, the remover of the adversities, the peaceful one, the Hair Apparent.

द्वाभ्यां श्रीरामस्य मङ्गलमाशंसति

पुण्यौषध्यभिवर्धिदर्शनसुधं सीतोल्लसच्चन्द्रिकं
यं राज्यासन-पूर्वगिर्युदयितं पादाऽऽमिलन्मारुतम् ।
वेगात् सातपरक्षणं प्रददृशुः सन्तश्चकोराः, स्फुर-
दैश्वर्याऽखिलसत्कलः स हरतु श्रीरामचन्द्रस्तमः ॥ 31 ॥

चराऽगच्छत्रमुद्रासं
संसक्तरमणीरुचम् ।
मित्ररक्षं श्रये तातं
तं रामं द्विष्टिमच्छमि ॥ 32 ॥

छत्रबन्धचित्रम् ।



राज्यच्छत्रं वर्णयन्नाह

यः श्रीरामातपत्रोत्तननहृतदृशः सुभ्रुवः स्वर्णकुम्भोऽ-
पप्तत् सोपानपङ्क्तावकुरुत स रुतं 'ठं ठठं ठं ठठं ठः' ।
ठेनाकृष्टो युवोचे पततु ननु करस्थो, न तूरःस्थ, एत-
द्राज्यच्छत्रस्य साम्यं त्वधिपतिकृपयैवैतु वैकुण्ठलोके ॥ 33 ॥

Prayer for the welfare of Rāma in two verses:

31. May Rāma the moon whose bright *vibhūtis* are all the good arts in him, remove the darkness, the sorrow. The nectar of his sight leads to the growth of the herbs which are merits, his shining moonlight is Sītā, he has risen from the eastern mountain which is his throne, his feet Hanumat is touching like the moon whose rays the breeze is entering, he has parasol over him like the moon who affords protection from the sun, him the good people see with force like the *cakora* birds.

32. I take refuge with Rāma who subdues those who are hostile to him, whose lustre is up, the charm of whose wife (Sītā) unites with him, who protects friends and who is the umbrella for the moving and unmoving (stationary) things, the umbrella which is lustrous, which protects from the sun, (*mitra = sun),* which removes those which are opposed to it (the heat of the sun) and which carries on it lustre of the jewels (*saṁsaktara + maṇī + rucam)* [this verse can be written in such a way as to fit in with the picture of an umbrella. Such a composition is called Chatrabandha].

The parasol of the kingdom:

33. With eyes carried away by the spread of Rāma's parasol the golden pitcher of a charming (lit. with good eyebrows) lady fell on the flight of steps and produced the sound *ṭhaṁ ṭhaṭhaṁ ṭhaṁ ṭhaṭhaṁ ṭhaḥ*. Drawn by *ṭha* a young man said that let this (pitcher) held in hand fall but not the one on the breast (*stana)*. Through the grace of the Lord may this (your pitcher-like breast) attain similarity with the parasol of his kingdom in

श्रीरामपूजार्थिनां श्रीसरयूस्नानगमनमाह–

मत्वाऽन्तराढ्यंकरणीं वगाहन-
चमत्कृतिं स्वाम्बु विमुच्य सद्-घनाः
रिरंसया नाऽपितु तद्-बुभूर्षया
तं सारवं वार्धमिवाश्रयंस्ततम् ॥ 34 ॥

द्वाभ्यां सरयूं वर्णयति–

सर्वैरदर्शि सरयूः किल यत्र साऽधो-
वस्त्राऽम्बुनाऽपि बहिरिद्धमुखीव वेश्या।
पाथोजिनीशकुलजैः समितप्रतीरा-
पैः सेव्यतेऽन्तरनिशं मधुपैर्बहिश्च ॥ 35 ॥

प्रह्वात्मनामपि कृषत्यघमाश्रिताना-
मुच्चैः शुभं च दिशती सशुभाऽमला या।
यह्नाशिसिन्धुरिव बिम्बिततटद्यगैस्तु
तेजोनिधेरिव सुता सरयूर्बभौ सा ॥ 36 ॥

Vaikuṇṭha [when you attain Vaikuṇṭha through the grace of Rāma, then your pitcher-like breast due to eternal youth will acquire similarity with his (Rāma's) parasol].

Bath in the Sarayū of the worshippers of Rāma:

34. The good people in the form of the clouds having showered their waters [in the form of the wealth] taking the miracle of entering into it and having a dip in it, the river Sarayū, as bestowing riches, came to its bank as if it were the shore of an ocean. They had the desire of accumulating riches and not enjoying them.

Description of Sarayū in two verses:

35. Everybody saw the Sarayū which though having the water serving her lower garments appeared with bright face which inwardly is taken recourse to constantly by the lotus stalks and the young ones of the Sakula fish while outwardly it is done so by the bees. The Sarayū appears like a harlot who is enjoyed inside (the house) by the rich people and outside of it by the drunkards (*madhu=madya*, liquor +*pa* = to drink).

36. That Sarayū looked charming which though washing the sins of others, the humble ones, was pure, which though giving away well-being in good measure was still united with it (well-being). The Sarayū is like the Gaṅgā [and should therefore be white] but with the reflection of the trees on its banks was looking like the Yamunā (lit. the daughter of the sun).

त्रिभिर्जलक्रीडां वर्णयति–

एका प्रियाऽऽत्तकुचतुम्बयुगा ततार,
तन्मेऽपि तुम्बबलमित्यपतज्जलेऽन्या।
दाक्ष्यात् तथैव स हरिः कुमिवाऽऽकृषत् तां
ख्यातं वृथानुकरणं ह्युपहासबीजम् ॥ 37 ॥

नन्विच्छेत् का प्रियतमसेवालाप-
मानन्दं नो इह सरयूतीरान्ते?।
युक्तं मीनाङ्कघनरसेऽर्थं साध्नो-
ष्यंशैः सर्वैर्न सखि जलश्रीः ख्याता ॥ 38 ॥

पत्या विहरसि रसिके
ठक्कुरपूजार्थकं च ते स्नानम्।
त्रा सहचरितेव स्त्री
मानात्थ पुनः सशङ्कं किम्? ॥ 39 ॥

Description of water sports in three verses:

37. A damsel with her lover holding her *tumba*-like breasts swam while the other with the view that she too has the strength of *tumba* (in the form of breasts) with her jumped into water. The latter one her lover pulled out from the water skilfully by holding her *tumbas*, the breasts like Viṣṇu the earth. The unreasoning imitation is known to be a source of ridicule.

Conversation of two girl friends:

38. One of them says: Which woman would not like to enjoy at the edge of the bank of the river Sarayū which is lined with beautiful moss the service of and the talk with the lover?

The other comments: Friend, it is but meet that you fulfil your mission (=wish) in full in the water with fish.

The first [denying this] says: No. I have (just) described the beauty of water.

[the metre here is Jaladharāmālā which is clearly indicated by the first part of the same, *jala* through the word *jalasrih*. The figure of speech is Apahnuti].

39. The first one: O you the loving one, you enjoy with your husband (and not with your lover) and your bath is for the worship of the Lord (Rāma). Why have you then spoken to me apprehensively like a woman who is with (another) person?

सरयूघट्टं वर्णयञ्जनानामुद्यानगमनमाह—

यत्रेत्यादिक-नर्मसूक्तिसुधया वाग्-जन्यमप्यञ्जसौ-
　　णन् क्लेशं तनुचित्तयोः शमयिता ऽऽसीत् तीर्थ-घट्टो महान्।
नत्वाऽन्ते सरयू-प्रदेशमथ तं स्वर्दम्पति - प्राक्कृतो-
　　रःसंश्लेशविशीर्णहारमगमन्नुद्यानमुत्का जनाः ॥ 40 ॥

अथ चतुर्भिः पुष्पावचयं वर्णयति—

सच्छाखिनां विकच-सौरभवन्ति पूर्वं
　　पुष्पाणि चिन्म इति पुप्लुविरे प्लवङ्गाः।
त्रस्ता अपि क्षणमतः पतितानि तानि
　　पौरस्त्रियोऽलुरुपहस्य कुसाहसेऽस्मिन् ॥ 41 ॥

त्रस्तो दर्शनमात्रतस्तत इतो धावन् प्रतिप्रेरितः
　　सर्वैः सर्वत उच्छलन् किमपि किंकर्तव्यसंमोहितः।
गत्वा पुष्पचयैकतान-गणिकोल्लोलांऽशुकं बालकै-
　　णः कश्चित् कुतुकप्रहासपटुभिः प्रावेशि धूर्तैर्विटैः ॥ 42 ॥

प्रेष्ठं राघव-सीतयोः किमिति सत् कुन्दं प्रियङ्ग्वादिकं
　　त्यक्त्वा माधविकां च पाटलमथो यूथीं स्थलाब्जं तथा।
स्वर्गीयाणि सुमानि चान्त उचितं तत्पाद-तद्वक्त्रवद्
　　गेहिन्या स्वपतीङ्गितेन जगृहे नीलाम्बुजं चाम्बुजम् ॥ 43 ॥

Description of the Ghat of Sarayū and the visit of the people to a garden:

40. There was a big river ghat which removes quickly the affliction of the body and the mind as also of the speech with the nectar of the jokes referred to before. Finally [after they have had the bath in the river with its water sports] having bowed to the Sarayū region the eager people went to the garden which had in it the garlands broken by the embraces of the celestial couples.

Description of gathering of flowers in four verses:

41. The monkeys jumped up to gather the fragrant flowers of the good trees before the citizens could do so. The ladies of the city even though scared for a while laughing at their misadventure gathered them, the fallen ones.

42. Scared by the mere sight (of the people) running hither and thither and turned away by every one jumping up not knowing what to do a young fawn was made to enter by the roguish paramours in curious jokes into the tossed garments of a harlot intent on gathering flowers.

43. Which one (of the flowers) is the favourite of Rāma and Sītā? A house wife catching the hint of her husband finally went in for the appropriate blue and the red lotus flowers which resemble his (Rāma's) feet and her face respectively leaving aside the Kunda (which blossoms in autumn), Priyaṅgu etc. (which blossoms in winter), Mādhavikā (which blossoms in spring) Paṭala (which blossoms in summer), the Yūthī, Jasmine (which blossoms in the rainy season), the land-growing lotus (Sthalābja) (which blossoms in autumn) and the celestial flowers.

मत्वाधिकानि वनिताकरपल्लवानि
हीनाञ्जहुः सुमनसः किल पल्लवान् स्वान्।
यद्राम-पूजन-गताः प्रसवा इतीव
ते तैर्नगैः सह न चेलुरपि त्वनृत्यन् ॥ 44 ॥

जनैः कृतां सीतारामपूजामाह–

पर्जन्यं सशचीकमृत्विज इव स्वाहान्वितं वाऽनलं
ठन्देवीसहितं गणा इव ततो रामं ससीतं जनाः।
द्विष्टानप्यभयैः करप्रसरणैः सच्चन्द्रकान्तानिव
जोषं द्रावितवन्तमिन्दुमिव सज्योत्स्नं द्विजा, आर्चयन् ॥ 45 ॥

तदानीन्तनं श्रीरामस्य भाषणमाह–

वार्नेतार इवाश्रमा निजनिजां रक्षन्तु वेलां सदा,
गृह्णन्तो नियतं करं स्त्रियमिवावन्तु क्षितीशाः क्षितिम्।
षट्कर्मादय ईशतां निजकृतेर्वर्णा अमात्या इव
भद्रं धर्म इवैधतामिति वदन् रामो व्यमुञ्चत् सभाम् ॥ 46 ॥

44. Thinking the tender-leaf-like hands of the ladies superior to themselves the flowers gave up their tender leaves as do the women of good mind the lechers. The flowers being meant for the worship of Rāma, as also the trees which produced them, did not shake, they [looked] dancing.

The worship of Rāma and Sītā by the people:

45. Then the people worshipped Rāma along with Sītā like the sacrificers Indra along with Śacī or fire along with Svāhā or Gaṇas Śiva along with Pārvatī or the Brahmins the moon with moonlight which quietly melts [the beings] like the moon-stone of good quality by stretching the hands like rays which indicate no fear even to enemies.

Rāma's address at that time:

46. Let the stages of life (like Brahmacarya) keep themselves within their limits like the oceans to their shores, let the kings protect the earth drawing the taxes like those who do so when they hold the hand of a woman [the word *kara* here is used in its two-fold meaning of tax and hand], let the castes like the Brahmins etc. go on with their six-fold duties [reading, teaching, receiving charity, giving charity, performing sacrifices, helping others perform them] like ministers. Let the well-being which is Dharma itself grow. Saying this Rāma dismissed the assembly.

सुहृदां निवासार्थं रामस्य स्वप्रासाद-प्रदर्शनमाह—

त्वङ्गत्तुङ्गतुरंगमं सदतिथिस्थैर्योक्तयेऽजंगमं
मीलन्नेत्रमितंगमं कृतमणीदीप्ति - प्रिया - संगमम्।
यात्वा तद्हृदयंगमं स्वसदनं स्वाम्याह साकंगमं
स्यात् स्थित्यायिदमङ्ग मञ्जु सुहृदां स्वर्भूतिपारंगमम् ॥ 47 ॥

द्वाभ्यां दम्पतिसंलापमाह—

क्षन्तव्यः किल मेऽपराधगरिमा मासीव सर्वायुषि
त्रिश्यामा इव यच्चतुर्दश समास्त्यक्ताऽसि कान्ते मया।
योऽयं सोऽस्ति ममापि, तद् विधि-बलं, यद्धयार्तविलोचितं,
भून्मैवं पुनरित्युपांशुवदतोर्यूनोर्विलासोऽवृधत् ॥ 48 ॥

Rāma showing his palace to his friends for their stay:

47. Arriving at that beautiful palace of his the Lord (Rāma) told his companion (Lakṣmaṇa): O dear, may this charming one which excels even the heavenly luxury be the place for the stay of friends (like Sugrīva, Aṅgada, Hanumat, etc.), the palace where the tall horses are shuffling, where the elephants are standing still closing their eyes to indicate as it were the steadiness of the good guests (and) which is illumined by the light of the jewels.

Talk of the couple in two verses:

48. Rāma: 'Darling, forgive my great offense in keeping away from you for fourteen years in the entire life-span like three nights in a month [when due to menstruation a husband has to keep away from wife and not to have sex with her].

Sītā: 'That offense is mine too [she had also to avoid sex due to the austerities going with the rules of exile]. That is the working of fate which goes with the life in adversity (*ārta + velā+ucitam)* [here another meaning that is suggested with a different break-up of words is "what was seen at the time of menstruation: *ārtave+locitam,* i.e. even when the menstruation had been there, nothing could be done, that was the fate]. May that not happen again.

Talking in this way in secret the dalliance of the youthful couple reached climax.

मित्रस्यैव कृपाबलेन मिलिता कान्ते, रवेः किं, नहि,
पत्युः, कान्त तवैव, नो अधिपतेः, किं वालिनो, नो प्रिये।
तिष्ठस्याप्तरतोत्सवा सह मया यद्राजधान्यामिह
त्वन्तस्य त्रिजगत्पतेरिति रुमासुग्रीवयोर्गोष्ठ्यभूत् ॥ 49 ॥

वानराणां वंदि-वचसा गृहस्मृतिं दर्शयति–

मीनाक्षीसंगतानामिति नरवपुषां वानराणां सुखेनाऽ-
यात् कालो भूरिरप्यंश इव, स रभसः को वदेद्, यातयामः।
वन्दी ब्राह्मे कदाचित्, क्षण इदमगदीत् स्वापयोगेन पर्या-
णिग्ध्वं भोः! श्रान्ति-किट्टं, रघुपतिमधुनाऽऽर्च्याऽऽशुगार्हा
भवेत ॥ 50 ॥

The talk between Rumā and Sugrīva:

49. Sugrīva: 'O darling! It is through the favour of a friend (*mitra* =friend) that we are united.

Rumā: Is it of the sun (*mitra*=sun) ?

Sugrīva: No, of the Lord.

Rumā: Is it yours?

Sugrīva: No, of the Master:

Ruma: Is it Vālin?

Sugrīva: No darling. In whose capital you stay with me in full sexual enjoyment, it is through the favour of that Lord of the three worlds.

In this way Sugrīva's and Ruma's conversation went on.

Monkeys feel nostalgic about their home on hearing the words of the bards:

50. In this way, the monkeys spent a lot of their time in the company of their womenfolk in all happiness like the one-thirtieth part of a zodiac. The happiness, nobody could say, had become stale by one watch. One day a bard early morning uttered these words: 'O you have removed the dirt of fatigue through the mechanism of sleep. Now after paying respect to Rāma, you go out to enjoy fresh air (*āśuga*=*vāyu, arha*= deserving of) [the meaning here is after the removal of the dirt, *malaśodhana*, to have fresh air, *vāyusevana* is considered good for health, the guests however take the word *āśugārha* in a different sense: *āśu* + *gārha*, thinking of their homes] and think of your home quickly (get back to your home from where you had been away for so long).

अङ्गदहनूमत्संलापद्वारा भक्तिस्वरूपं निरूपयति–

जम्पत्युल्लसितं न हन्त विधिना दत्तं हनूमंस्तवै-
नः संबन्धभिदा सदा-सुभगयाऽहं रामभक्त्या रमे।
पण्यस्त्रीव विभाति सा बहु-रता, सा श्रीरिवेदृश्यपि
यत्नात्तैकपतिः परेति हनुमान् प्रातर्जहासाऽङ्गदम् ॥ 51 ॥

श्रीरामस्य रात्रियापनं वर्णयति–

फलिताधुना तव कामवल्ली, नाथ पविता मां कदा?
ललिताकलित-हरिगीतिकाऽयोध्या तृपेदहमपि यदा।
त्वमपीह निवसेरिति दिवाऽऽलपतो हरेः स्वप्ने निशा
मीनेक्षणासुखसङ्ग-सुखतरशायिनोऽगात् पति-दिशा ॥ 52 ॥

Explanation of the nature of Bhakti, Devotion through conversation between Aṅgada and Hanumat:

51. The conversation between Aṅgada and Hanumat on getting up in the morning:

Aṅgada: 'How sad! Fate has not provided you with a happiness of being a couple.

Hanumat: I revel in the devotion to Rāma which has no connection with sin and which is a joy forever.

Aṅgada: She (the devotion to Rāma, Rāmabhakti) has union with many like a harlot [and to unite with her should, therefore, be improper].

Hamunat: Lakṣmī is also like that. She also seems to be uniting with many but in reality has only one husband whom [Viṣṇu] she has got for herself as her husband with effort [and so consequently] is Supreme. In this way Hanumat joked with Aṅgada in the morning.

Spending up night by Rāma:

52. [The conversation between heaven and Rāma in dream:]

Heaven: O Lord! The creeper of your desire has yielded fruit (i.e. your desire has been fulfilled with the killing of Rāvaṇa and the like). When will you purify me [by setting your feet on me?]

Rāma: When Ayodhyā as also myself will be fully satisfied by acquiring the singing gently of the virtues of the Lord [*lalitākalitaharigītikā*. The poet here cleaverly indicates the name of the metre too which is Harigītikā. The figure of speech here is *Mudrā*]. If you cannot wait [till then] you (O heaven) also stay here.

प्रातः सभायां सीतानुगतस्य रामस्य मागधकृतमभिनन्दनमाह–

यात्येषा रामभद्रं ह्यनु सुहल-विनिष्पादिता सीतिका य-
ज्जन्मक्षेत्रेऽर्थबीजेऽर्पित इह विधिनेन्द्रे च वृष्टे फलीदम्।
नत्वोक्तां मागधेनेत्युषसि सदसि गां राम आकर्ण्य तुष्ट-
श्चक्रुः सुग्रीव-वातात्मज-भरतकनिष्ठा-ऽस्रपेशाः
प्रणामम् ॥ 53 ॥

रामस्य दानं सर्वेषां प्रस्थानं चाह–

शूरो दाने ददौ प्रागगणितसुमणीन् मागधाय प्रहृष्य-
द्रोमा रामोऽथ तेभ्यः, सरुचि हनुमतेऽदत्त हारं च सीता।
पित्रोः पुत्रे प्रसादो मयि सुबहु हरेरेष हारो यदित्थं
मत्वाऽसौ ह्यधात्तं, प्रणतिधृतवराः प्रस्थितास्ते च
सर्वे ॥ 54 ॥

अन्ते श्रीरामचरितस्वरूपं निरूपयन् प्रकृतमुपसंहरति–

हत्वा मोहं यथात्मा सुमतिहृतमभि-
भ्राजते शुद्धरूपे,
त्वन्नित्यानन्द हत्वा युवतिहृतमरिं
भासि साकेतकेऽस्मिन्।

In this way in conversation with heaven in dream the night of Rāma who was enjoying happier sleep in the company of his wife passed along with the lord of the night (i.e. moon).

The welcome of Rāma followed by Sītā in the court by the bards:

53. This Sītikā (Sītā) follows Rāmabhadra like the furrow caused by a good plough. In her birthplace this (Bhāratavarṣa) was blessed (lit. fulfilled) by Fate with rain by Indra and with sowing the seed of the mission (of distruction of Rāvaṇa and the like). On hearing these words of the bard uttered with a bow in the morning Rāma felt happy. Sugrīva, Hanumat, Bharata, Lakṣmaṇa and Vibhīṣaṇa paid obeisance to him.

Giving of gifts by Rāma and the departure of everybody:

54. Bold in giving gifts Rāma in horripilation first gave to the bard countless good quality gems followed by Sītā with a gift of brilliant necklace to Hanumat. That the parents have great love for me with this idea he put it on his heart and all of them left after bowing (to Rāma and Sītā).

Finally is described the nature of the life history of Rāma with which the work is brought to a conclusion:

55. Just as Jīvātman, the Individual Self after getting rid of the ignorance [which is the root cause of the creation] shines in the pure Supreme Self, in the same way O Rāma who are a joy forever [*Nityānanda;* here the author cleverly records his name also] you shine in this Ayodhyā after killing the enemy, the abductor of a young

मीलन्नेत्रैरितीष्टैर्मुनिभिरभिनुतो
राम ऋद्धस्वराज्योऽ-
यात् संमोदं ससीतो दद्दुदितमहा-
भक्तये मुक्तिमत्त्वम् ॥ 55 ॥

इति श्रीयोधपुरमहाराजाश्रितेन दाधीच (दाधिमथ) कासल्योपाख्येन
श्रीमाधव-कवीन्द्रतनु-जनुषा व्यासश्रीवैद्यनाथ-नन्दनेन
कविराजाशुकविना श्रीनित्यानन्दशास्त्रिणा विरचिते
श्रीरामचरिताब्धिरत्ने महाकाव्ये सुधानामा
चतुर्दशः सर्गः समाप्तः ॥ 14 ॥

॥ अन्तिमं निवेदनम् ॥

भूरिभ्रान्तितमोभृतात् परितुदत्कामादिनिर्भर्त्सकात्
सन्मोह-प्रभुशासनाच्च सदसत्पाटच्चरद्यौतिकात् ।
सद्-यन्त्रात् तिलयन्त्रयन्त्रणरुजः संसारकारागृहात्
प्राप्ते राज्यमहोत्सवे रघुप ते वन्दी न मुच्येत किम्? ॥

woman. In this way praised by the sages with eyes closed with his prosperous kingdom giving salvation to a good devotee Rāma along with Sītā attained great happiness.

With this concludes the Fourteenth Canto of the Mahākāvya *Śrīrāmacaritābdhiratna* of Nityananda Shastri called Sudhā.

The last prayer of the author:

O Rāma, on the festive occasion of your coronation would not a prisoner get release from the prison of the world which is full of darkness in the form of great delusion, which has reprimanders in the form of piercing Kāma etc., where the rule of the great master, the ignorance, prevails where the wicked people are the thieves and the gamblers, which has a lock [in the form of bondage] (and) which gives pain as would a machine that presses the sesame seeds (to extract oil).

अथ परिशिष्टांशः

चतुर्मुखमुखसंपादितं

ब्रह्म (श्रीराम) स्तवरत्नम्।

प्रागेकेन ब्रह्मस्वरूपं निरूपयन् स्तौति–

तत् पूर्णमेकमनुपाधि च चित्स्वरूपं
सद् ब्रह्म निर्मलममध्यमनाद्यनन्तम्।
विज्ञानराशिमविनाशि-सुख-प्रकाशि
तुर्यां दशामधिगतैर्विदितं स्मरामि ॥ 1 ॥

अथ परमेश्वरस्वरूपं निर्दिशन्नाह–

वन्दे सुरोरगनरादितनुं परेशं
रेण्वश्म-रत्न कनकादिमयं यथाद्रिम्।
णिच् प्रत्ययो य इव कारयते करोति
यं व्याकृतिप्रकटितं प्रविदन्ति विज्ञाः ॥ 2 ॥

तदेव ब्रह्मादिस्वरूपेण विवेचयन्नाह–

भर्गस्त्वमेव च चतुर्वदनस्त्वमेव
गोविन्दनाम कलयन् रघुराट् त्वमेव।
देवाधिदेव जगतां त्रितयं त्वमेव
वन्दे कृतिस्थितिहृतिप्रथितं भवन्तम् ॥ 3 ॥

SUPPLEMENT

The jewel of the eulogy of Brahman (Śrī Rāma)

At the start the author praises in one verse (the Lord) describing Him of the form of Brahman:

1. I meditate upon the existential Brahman who is one, is not qualified, is of the form of consciousness, is without blemish, with no middle, beginning and end, who is the repository of knowledge, who shines like the imperishable bliss, whom those who have attained the fourth state know (=have realized).

2. I bow to the Lord of the form of gods, reptiles and men and so on like a mountain made up of dust, stones, jewels and gold, etc., whom the wise declare to be manifesting himself (in the form of different *avatāras*, incarnations) though having no form *(vi+ākṛti)* like the suffix *ṇic* in grammar (*vyakti*=grammar) which gives the sense of agent and the causal [*kathayati*, for instance, means both, says and makes one say].

The same the author explains to be the form of Brahmā, etc.:

3. You are Śiva, you are Brahmā, you are Rāma of the Raghu's race who carries the name of Govinda. O Lord of Lords of the worlds, the Trinity is you only. I bow to you who is known through his acts of creation, sustenance and destruction.

अथ द्वाभ्यां प्रकृतं रामस्वरूपं स्तौति–

स्यन्नस्मितामृतरसाननपूर्णचन्द्रं
　　धीसिन्धु-मारुतिसमाश्रितपादपद्मम्।
मन्दस्मितास्यमिथिलेशसुतासमेतं
　　हित्वा भवन्तमयि राम कमाश्रयेऽन्यम्॥ 4॥

धिष्ण्यं श्रियां सुखसमृद्धियुतं स्वराज्यं
　　योऽपास्य भक्तजनदुःखविनाशनाय।
योग्याममन्यत वनस्थितिमप्यसौख्यां
　　नः कोऽस्ति ते शरणदस्तमृतेऽत्र रामम्॥ 5॥

अन्ते निष्कर्षकथनेनोक्तमुपसंहरति–

प्रत्यक्षं किल यत्र तत्र लसति ब्रह्मेत्यनाकारकं
　　चोक्षं यश्चतुराननः स्वयमभूद् ब्रह्मेति साकारकः।
दक्षैर्यत्र विलोक्यतेऽपि च रमारामस्थवर्णद्वयं
　　यात्येवैष जनोऽपि तत्पदममुं ब्रह्मेति रामं विदन्॥ 6॥

"चतुर्मुखमुखाम्भोज-रतैषा रामषट्पदी।
रमते यस्य हृत्पद्मे स स्नायाद् ब्रह्मनीरधौ॥ 7॥"

4. If I do not take recourse in you, O Rāma, in whom shall I do so, you whose full-moon-like face is dripping the nectar in the form of smile, whose lotus-like feet the sun of wind (Hanumat) takes recourse to, who is the ocean of wisdom (and) who is accompanied with Sītā with a smiling face.

5. Who giving up for the purpose of removing the misery of his devotees his kingdom which was the abode of riches and full of happiness and prosperity, took even the stay in the forest with no comfort to be fit for him. Except for that Rāma who is there who can provide refuge to us ?

6. It is well-known that everywhere Brahman is formless. The same (formless) Brahman became by itself Brahmā, the one with form (the four-faced one). The experts see in him the two *varṇas* (letters) [*r* and *m*], the same one being described (*varṇa*) in the form of Rāma and Ramā (whose incarnation Sītā is), the letters (*r* and *m*) being present in the word Brahmā [*b r a h m a*]; *ā* is included in *a* itself]. Knowing Rāma to be Brahman this world also achieves that status.

7. He can dip in the Brahman-ocean in whose lotus-like heart these bee-like six verses sticking to the lotus-like mouth of Brahman take delight.

अथ शिवमुख-संपादितं

श्रीरामस्तवरत्नम् ।

आदित्यभासुरनखौ विपदा-समूह-
पर्यायदावदहने दवचित्रभानू ।
दासप्रियौ तव पदौ रघुनाथ धीमन्
मञ्जुश्रियौ शरणयामि सुमङ्गलाय ॥ 1 ॥

पश्यत्-प्रिया तव तनू रघुवंशरत्न
हर्त्री रुजां सपदि दर्शित-हर्ष-सीमा ।
तापच्छिदिन्दुरुगिव क्षणदा सुखस्था
रंरम्यतां मनसि मेऽत्र तमोऽपनीय ॥ 2 ॥

दाहापहारिशुभदृक्प्रसरोदबिन्दुः
तानप्रवर्षपरिधर्षित-तर्षि-दुःख ।
रंरंहि दर्शनपथे कृतलोक-रक्ष
सर्वप्रियोऽब्द इव राम जगत्-सुखाय ॥ 3 ॥

वन्द्येऽर्कवंश उपजन्य भवांस्त्रिलोक-
संकल्पमात्र-परिकल्पन-कर्मकारो ।
पत्न्याऽनुजैश्च गुरुभिर्घटितोऽब्जनाभ
दाम्पत्य-हार्द-गुरुभक्तिगुरुर्बभूव ॥ 4 ॥

The jewel of the eulogy of Rāma come out of the mouth of Śiva:

1. O Raghunātha (Rāma) , O the wise one, I take refuge for nice well-being in your beautiful feet dear to servants which have nails shining like the sun and which are the forest conflagration in burning (=destroying) one by one the forest of calamities.

2. O the jewel of the Raghu's race, may your image in good health dear to those who look at it take delight in my mind in full removing the darkness (of ignorance), the image which cures diseases, which at once shows the ultimate of delight, which removes torment, which gives comfort like the ray of the moon, which is well-stationed in the sky in the nights [*kṣaṇadā sukhasthā*] is capable of double interpretation: *kṣaṇadā sukhasthā* or *kṣaṇadāsu khasthā* by splitting the words differently].

3. O Rāma, you who provides protection to worlds, who removes the torment of the thirsty who have pinned their hopes in you by raining on them the drops of water in the form of your auspicious sight which cures the inflammatory fever [which is nothing else than being away from you] move about in all delight in my view for the joy of the world like a cloud.

4. O you with lotus in the navel (=Viṣṇu) who are an architect of creating the three worlds by your very intent, having taken birth in the solar race became the teacher for marital attachment, [fraternal] love and devotion to elders with your relationship with your wife, your brother and elders (=parents).

लोके शुभाय भवता भवताऽवता स
काकोदरः फणभृतां रिपुणेव तात।
भिन्दन् स्थितिं रजनिचारिपतिः प्रमेथे,
राम प्रशासक इतीह भवान् हि भाति ॥ 5 ॥

मंमन्यमानमनिशं मुनिभिः प्रदीप्र-
श्रीवायुसूनुनतमौलि-मिलत्-सुकान्ति।
रामस्य तत् पद्युगं मुकुटं सुराज्ञा-
मंहोविनाशि विनमामि सदा शुभाय ॥ 6 ॥

भूषा सतीषु दयिता बत यस्य वामा
योग्यं त्ववाम इति लक्ष्मणकोऽस्ति चारु।
भूत्वा च संमुखमवाञ्चति वायुसूतिर्
योज्यात् स वः प्रभुरनिन्द्यधियाऽतिशोभी ॥ 7 ॥

अन्ते स्वाभीष्टं प्रार्थयते–

नम्रं कृतार्थयसि लक्ष्मण चेदवाम
माम्पासि चेत् त्वमपि जानकि हेऽम्ब देवि।
यद्यातनोषि हनुमन् करुणामवक्र
हंसायतां मम हि मानसमेत्य रामः ॥ 8 ॥

5. O dear Rāma, just as Garuḍa destroys serpents in time to save the world, in the same way you too destroyed Rāvaṇa (lit. the lord of demons) who was breaking the moral law (or breaching proper conduct) to save the world for its well-being. It is for this reason that you shine in the world as a ruler (one who disciplines the undisciplined).

6. I bow for my good all time to the feet of Rāma which destroy sin, which are the crown for good kings [Rāma being the lord of lords], with which unites the lustre of the shining crown of the son of the wind (Hanumat) bowing to them and which are being constantly meditated upon by the sages.

7. Wow! Whose dear wife is the ornament of the chaste among women, who occupies the place towards his left side [*vāma* also means 'one who is against or anti to somebody'; since it will not go well with Sītā, the word has to be understood in the sense of 'as one who is towards the left side'], while Lakṣmaṇa looks good towards the right of him. The son of wind (Hanumat) bows to him in front. May that Lord in his excessive charm unite you with intellect with no blemish.

8. O favourable Lakṣmaṇa, if you make me happy, O Mother Goddess Jānakī, if you protect me, O straightforward Hanumat if you shower your compassion on me, then Rāma coming over to my mind (*mānasa*) be like a swan in the Mānasa lake.

अथहनुमन्मुखसंपादिता

श्रीरामस्तुतिः

राम त्वदीयपदकल्पतरोः परः को
मामत्र रक्षितुमलं भवतापतप्तम्।
यश्छायया सुखयति, प्रददाति चान्त-
राचिन्तितानि सुफलानि निजाश्रितेभ्यः ॥ 1 ॥

मत्वा हि सूर्यकुलसूर्यमहं भवन्तं
भक्त्या जगज्जनक पद्म इवाश्रयामि।
द्राघिष्ठमोहरजनीपरिषुप्तमाशु
यत्नात् प्रबोधयति यो जडजन्तुसार्थम् ॥ 2 ॥

राम त्वदीयवदनं वद नन्दयेत् क-
मह्नाय नो असुभृतं सुभृतं सुभक्त्या।
चन्द्रो यथा वितनुतेऽतनुतेजसा यद्
द्रागन्तरङ्गमतमो मतमोदजातम् ॥ 3 ॥

युग्मेन नामस्मरणप्रभावं दर्शयति–

यन्नामसंस्मरणमात्रत एव विघ्ना
वेगाद् द्रवन्ति हरिणा इव सिंहनादात्।
धन्यो यतो नलकपिः स्मृतरामनामा
सेतोर्विधौ पयसि तारितवाञ्शिलौघान् ॥ 4 ॥

Eulogy of Rāma by Hanumat:

1. O Rāma! What else is there to protect me here (=in this world) who am tormented by the afflictions of the world except for the desire-yielding tree in the form of your feet which provides comfort through its shade and the good fruits visualized in the mind to those who take refuge in you.

2. Taking you to be the sun of the solar race, O you, the creator of the world, I take refuge in you in all devotion as in a lotus while you awaken with effort quickly the multitude of dull beings who is in deep slumber in the night of prolonged delusion.

3. O Rāma! To which being full of proper devotion your face would not provide quick delight, the face which with its not a little majesty like the moon with its not a little lustre provides much delight to the mind with its darkness (of ignorance) gone.

Description of the effect of repeating the name of (of the Lord) in two verses:

4. By the very mention of whose name the obstacles run away in all speed like the deer by the roar of a lion. Blessed is the monkey Nala who because of repeating the name of Rāma floated the rocks in water for building the causeway.

प्राग् यच्छब्दवर्णितम् इहस्थेन तच्छब्द-वर्णितेन सह संबन्धयति–

रक्षोघ्न तस्य भवतो भवतोभि नाम
घुष्टं स्मृतं च जपितं लपितं श्रुतं वा।
नात्रैव केवलमभीष्टफलं प्रदत्ते-
थान्ते विमानमिव संनयतीष्टलोकम् ॥ 5 ॥

यत्नात् कथंचिदपि ते चरणारविन्दं
नाहं क्षमे गुणयितुं जनकादिजुष्टम्।
थाकारमागत इवोत्पर ईश सः स्थो
यत्सेवको भवगतोऽपि भवत्यलिप्तः ॥ 6 ॥

सीतारामयोर्दांपत्ये सहधर्मं कीर्तयति–

सीतेश युक्तरुचिरस्ति भवांश्च सीता,
तादृक् तदाचरति सेच्छसि यद्धि यादृक्।
याः सुस्त्रियो जगति ता दधतेऽत एव,
पथ्यः पतिश्च किल सत्य इति प्रसिद्धिम् ॥ 7 ॥

What was referred to by the word 'that' the author connects with the word 'that' of this verse:

5. The destroyer of the demons! The name of yours which does away with worldly existence when repeated aloud or remembered or uttered silently or spoken of or heard does not only provide the desired fruit here (=in this world), but also carries one to the desired world (Vaikuṇṭha) as would do the aerial car.

6. However best I may try I am not in a position to describe your lotus-like feet fawned upon by Janaka, etc. (the liberated ones). Like the s of *sthā* which comes to assume the form *tha* (by Pan. *udaḥ sthāsthambhoḥ 8.4.61*) when coming after *ud* [and does not become *t* that being considered to have not to have come into being, *asiddha*] in the same way O Lord, your servant also, though being in the world remains detached from it.

Description of togetherness of Rāma and Sītā, the couple, in doing their duties:

7. The lord of Sītā, you have the liking for what is appropriate (*yuktaruciḥ, yuktā= nyāyyā rucir yasya*) while Sītā's liking is united with yours (=it goes with your liking, *yuktā =sammitā tadicchayā rucir yasyāḥ*). She does that what you want and in the same manner. That is why in the world the good women get the good name of *satī* and a husband on right path that of *satya*, the true one.

The poet brings the eulogy to conclusion by speaking of the Lord as Brahman:

8. May that changeless, endless One Reality by which the three worlds were created, are being sustained and

भगवतो ब्रह्मस्वरूपं परमेश्वरत्वं कीर्तयन्नुपसंहरति–

तत्त्वं विकाररहितं यदनन्तमेकं
येनारचि त्रिभुवनं भ्रियते च हर्ता।
नम्योऽर्यमेव महसामिह योऽक्षराणा-
मः सर्वगः स हृदि राजतु रामचन्द्रः ॥ 8 ॥

फलश्रुतिः

श्रीरामस्तुतिमुक्तां यो हनुमन्मुखशुक्तिजाम्।
हृद्धेमाभरणे धत्ते तं भक्तिर्वृणुयाद् ध्रुवम् ॥ 9 ॥"

will be destroyed, that adorable, all-pervading Rāmacandra who in this world is like the sun among luminaries and a among letters reside in my heart.

Phalaśruti:

9. He who studs in the gold ornament of his heart the pearl of the eulogy of Rāma come out of the oyster of the shell which is the mouth of Hanumat, him devotion would choose [for herself] for sure.

अथ हनुमन्मुखसम्पादितो

लक्ष्मी-(सीता) स्तवः।

तामङ्घ्रिपङ्कजगतां जगतां पितुः स्त्रीं
मातेतिसंस्तविपदां विपदां निहन्त्रीम्।
वत्सेति नोऽभिदधतीं दधतीं च लोकान्
हन्ताश्रयस्व हृदये! हृदयेन लक्ष्मीम्॥ 1 ॥

जाग्रद्-रुचिं रुगुत शक्तिरुदक्तशक्तिं
तच्छायिकेव पुरुषं प्रकृतिस्त्वमन्वक्।
वेदप्रसूस्त्वमसि तस्य विदूषणस्य
दोषोज्झिता भुवनमोहिनि चासि माया॥ 2 ॥

लक्ष्मीर्हिरण्यवरमाप्य मुखामृतांशुं
मीनेक्षणं तव मुरारिपदौ प्रणामे।
मन्ये नखच्छविभृतो विभृतो दशेन्दून्
नव्यं सुवर्णमथ मीनपदं सुधां च॥ 3 ॥

पत्येकदैवतमतिष्ववलासु सीतां
गामीश्वरेण सह साह्यकृतेऽवतीर्णाम्।
मिश्रां च प्रत्ययधृतापरमूर्तिमाख्या-
नीम्भावयामि भवतीं भवतीर्थनौकाम्॥ 4 ॥

Eulogy of Lakṣmī (Sītā), a composition of Hanumat:

1. O ye heart, take refuge in Lakṣmī heartily, the consort of the father of worlds (Viṣṇu) who has her place in His lotus-like feet, who is praised as Mother and who removes adversities, who addresses us people as children and sustains us.

2. O Lakṣmī, you are the will and lustre of the Supreme Being who unfolds these or you are the Power of the Being with manifest Power. You are the Prakṛti who follows Puruṣa like his reflection. You are Gāyatrī (lit. the progenitor of the Vedas). O you, who fascinate the worlds, you are the faultless Māyā of the faultless one (Puruṣa).

3. O Lakṣmī, when I bow to the feet of Viṣṇu, then seeing (lit. finding) the moon-like face of yours as charming as gold with eyes like fish, I have the feeling that they carry on them ten moons with the lustre in them of his nails, the new complexion, the figure of the fish *(mīna)* [the sign is indicative of one's being of excellence among human beings] and the Gaṅgā (Sudhā=Gaṅgā).

4. She is among women who take their husbands alone to be a deity, who incarnated on the earth with the Lord in order to help him, who was attached to the Lord assuming a form different from him for worldly purposes (lit. for the conviction of the people), who is the boat for the waters (= the ocean) of the world. When I speak of Sītā I take her Lakṣmī (herself) [*i* = Lakṣmī, *a* = Viṣṇu, i.e. wife of Viṣṇu].

यस्या बलाद् भवति संसृतिगेह-नाट्यं
यां भां विभेश इव भासयते विभुः सः।
हित्वा स यां भुवन एकक एव, शून्या-
रण्ये विहाय गृहिणीमिव भिक्षुरस्ति ॥ 5 ॥

यं त्वं सुदृष्ट्युदयया दयया पुनीषे
विन्देदहो स जगदीश-प्रदाप्तिसिद्धिम्।
देही स भो भुवनमातरकिञ्चनः स्याद्
यं मुञ्चसीति शरणं चरणं तवैमि ॥ 6 ॥

गाधेतरं हरति या जगदीशचित्त-
मश्वं यथा सुकविका, जगतः कथा का?
वंशीधरस्य वृषभानुसुता विदेह-
पुत्री प्रिया रघुपतेश्च रमाऽवतात् सा ॥ 7 ॥

सरस्वत्यादयस्तवैव रूपाणीति निरूपयन्नुपसंहरति–

रुच्या स्तुवन्ति कतिचित्तु सरस्वतीं त्वां
षाण्मातुरस्य जननीमथ, केऽपि कांचित्।
नन्वेवमादिविधयाऽऽकलयन्तु नामाऽ-
हम्भावयामि भवतीं श्रियमेव सीते ॥ 8 ॥

फलश्रुतिः

श्रीसीतास्तुतिमुक्तां यो हनुमन्मुखशुक्तिजाम्।
हृद्धेमाभरणे धत्ते तस्मै लक्ष्मीः प्रसीदति ॥ 9 ॥"

5. By virtue of whose force the drama of the world-house goes on, whom the Lord illumines like the sun the light, by keeping away from whom the Lord is just by oneself like a mendicant in a forest away from his wife.

6. O the Mother of the world, whomsoever you purify (provide fulfilment) by your compassion through your gracious sight, it is possible that he may attain the position of the lord of the world. Whomsoever you forsake, that being would turn pauper. Because of this I take refuge in your feet.

7. Who attracts the abysmal mind of the Lord of the universe (=Viṣṇu) like a good (=strong) bride, not to speak of the world. May that Lakṣmī who was Rādhā for Kṛṣṇa and Sītā for Rāma protect you!

The eulogy is brought to conclusion with the remark that Sarasvatī, etc. are nothing but her (Sītā's=Lakṣmī's) forms:

8. Sītā, some people, as per their liking laud you as Sarasvatī, others do so as mother of Kārtikeya (Pārvatī), still others in other names. They may in this way think of you. I however look upon you as Sītā only.

Phalaśruti:

9. Whosoever studs the golden ornament of his heart the pearl of the eulogy of Sītā come out of the oyster shell of the mouth of Hanumat, Lakṣmī is happy (=kind) with him.

श्रीराममुखसंपादितः

शिवस्तवः ।

त्र्यक्षीभवंस्त्रिभुवनं सममीक्षितुं कि-
म्वन्ध्यामिव स्फुटयितुं भियमूढसर्पः ।
कं गाङ्गमर्घ्यमिव सूचयितुं स्वमूर्ध्ना
यत्नाद् दधत् स गिरिशो गिरि शोभतां नः ॥ 1 ॥

जाज्वल्यमान इह मङ्क्षु तृतीयनेत्रा-
मन्दानले मदनवत् प्रदहामि युष्मान् ।
हे व्याधयः! कुरुत मा स्म मदं य एवं
सुख्याति गन्धिमुखपद्मगतालिशब्दैः ॥ 2 ॥

गन्धोऽपि मा स्पृशतु वः सुजनानितीवाऽऽ-
धिं व्याधिमर्थविघटं च तथाऽन्तरायम् ।
पुष्टात् त्रिशूलधरणान्नयते भयं य-
ष्टिप्पन्यपीह भव! सागरसेतुबन्धः ॥ 3 ॥

हरिहरात्मकस्वरूपं स्तौति–

वन्दे सुरूपमभिरूपकलेवरस्याऽ-
र्धस्थानमापितवतो हरिमीश्वरस्य ।
नंनम्यते त्रिदशसिन्धुधियैकतो भा
उर्वी यमस्वसृधिया परतश्च यत्र ॥ 4 ॥

Eulogy of Śiva by Rāma:

1. May that Śiva who puts on three eyes to have a look at the three worlds all at once as it were, who carries the snakes to reduce fear to be of no consequence as it were and who carries on his head the Gaṅgā water in indication of the fact of its being sacred deliberately (lit. with effort) as it were shine in our speech !

2. O ye the ailments, I burn you (here) in a jiffy like Kāma in the raging flaming fire, so you do not get puffed up, conveys he as it were through the humming of the bees hovering over his fragrant lotus-like mouth.

3. He who carries Triśūla (Trident) causing fear to mental torment, physical ailment and obstacle which occasions obstruction in the (achievement of the) objectives so that they may not even touch the good people. O Śiva, the common (=illustration) here is the building of the causeway on the ocean [which did away with all the three above].

4. I bow to the beautiful figure of Śiva where Viṣṇu occupies the half portion (in the form of Hari-Hara), the figure where in one part the widespread lustre in the form of Gaṅgā and in the other part in the form of Yamunā is bowed to again and again.

5. Plunging into whose throat which for me is like Prayāga (the confluence of Gaṅgā and Yamunā) in that the spreading dark hue of poison in it getting mixed with the streak of lustre of the pearl of the necklace of Uma gracing his half portion to the left my heart sheds the

अर्धनारीश्वरस्वरूपं स्तौति–

वामार्धसंस्फुरदुमा-शुचिहारमुक्ता-
　　रुक्पङ्क्तिपृक्त-विसरद्विषकालकान्तिम्।
कण्ठं प्रयागमिव यस्य वगाह्य हृद् मे
　　मिथ्यामलं त्यजति सोऽर्धशिवः शिवोऽव्यात्॥ 5॥

वन्द्येन भोः शुभवता भवता प्रभो नाऽ-
　　बन्धीत्यदाहि मदनो मदनोदिना द्राक्।
धन्वी कृतोऽयमनितो, मनितोऽथ, तत् त्वां
　　नाञ्चेतु कः स्वयममायममात्रमायम्॥ 6॥

मृत्युञ्जयस्त्वमसि दोषरुजोश्च भीती-
　　त्योर्नाशनाय सुतरां प्रभविष्णुरीश।
मुक्तिर्मृतेर्भवति मन्त्रजपेन यस्य
　　क्षीयेत तत् स्मृतित एव रुजा त्ववश्यम्॥ 7॥

यस्तिग्मगुर्हिमगुरम्ब्वपि निर्जराध्वा
　　मान्योऽनिलः स्फुटमिला हुतभुक् च यष्टा।
मृत्युञ्जयोऽष्टतनुरेवमनष्टवर्ष्मा
　　तात्कालिकीं धियमयं यमयन्त्रकोऽर्प्यात्॥ 8॥

फलश्रुतिः

रामचन्द्रमुखचन्द्रवर्षितां यः शिवस्तुतिसुधामिमां पिबेत्।
सोऽमृताशनवदत्र मोदते, स्यात् परत्र च ततोऽमरो ध्रुवम्॥ 9॥"

impurity, nescience, may that Śiva one half of whom is Śivā (Pārvatī) protect (me)!

6. O Lord, You the auspicious one and the remover of arrogance did not bind Kāma, you killed him outright. Then this bow-man (Kāma) you restored to life and he is the object of respect. Who would not then take recourse in you who are untouched by Māyā but has infinite Māyā (as evidenced by first burning and then reviving Kāma).

7. O Lord, you are conqueror of death, you have all the power (lit. capacity) to destroy fear and natural visitation. By the silent recitation of your *mantra* there is release from death, by the very thought of you the disease would certainly go away.

8. He, the adorable one, has both the types of rays, hot and cold, (in the form of the sun and the moon), who is water, sky, the path without water [r and l being accepted as interchangeable, *nirjara* could be *nirjala*= without water], wind, earth and fire. He has eight forms with his body intact [*an* + *aṣṭa* is capable of double meaning; one, not eight *antaṣṭa* which would contrast with His being spoken of as *aṣṭatanu* of eight forms; the other, whose body is undestroyed, i.e. is intact. not worn off]. That conqueror of death who restrains Yama bestow on us understanding that works immediately.

Phalaśruti:

9. He who drinks the nectar of this eulogy of Śiva showered by the moon-like mouth of Rāmacandra, he feels happy in this world like a deity and becomes so surely in the other world.

अथ श्रीराममुखसंपादितः

सूर्यस्तवः ।

ओंरूपमस्ततपनं तपनं स्तवीम
आयुःप्रदानकुशलं कुशलं ददानम् ।
कृत्स्नं यथा विभु वनं भुवनं प्रदीप्तो-
ष्णेनातपेन दधतं दधतं करेऽब्जम् ॥ 1 ॥

नक्षत्रवीरविसरं विसरन्तमोजो-
रम्यं नयन्नुपरमं परमण्डलाग्रः ।
जन्तुप्रबोधनपरोऽनपरोऽस्यतस्त्वं
साक्षाद् रवे शुभिहितोऽभिहितो हि शूरः ॥ 2 ॥

वर्धामहे यमुदितं मुदितं निरीक्ष्य
तन्मस्तथा वयमहो यमहोमपाठान् ।
मानैकहेतुरजनी रजनीहरः स
नो मङ्गलं दिनकरो न करोति लोके ॥ 3 ॥

नित्यावगाढपथिका पथिकावलीह
वेश्माश्रया नियमिनो यमिनोऽपि नम्राः ।
शय्यासमाधिपटवोऽपटवोऽपि सिद्ध्यै
यन्नंनमत्युदयितं दयितं स देयात् ॥ 4 ॥

Eulogy of Sūrya by Rāma:

1. Let us sing the praise of the sun who is of the form of Om, who removes distress (the diseases and ailments, etc.), who is skilled in extending (lit. bestowing) the life span, who provides well-being, who sustains the whole world and the expansive forest and who holds lotus in his hand.

2. O sun, being good to the good people you are said to be Śūra [the author has a pun here, Śūra being one of the names of the sun; it also means brave—all the adjectives going with the sun being applicable to a brave person], brave, you subdue the multitude of stars, which are brave beings and are charming on account of their lustre/majesty, the fore part of your orb is excellent as the brave person has a sword which is of superior quality, you are given to awakening beings and you have none like you.

3. Seeing whom rise we grow in happiness and perform the Yamas (the daily necessary rites like praying etc,), the *homa*, the sacrifice and *pāṭha*, the recitation (from the Vedas), who is the only means for measuring time, who is unborn, who is the dispeller of the night, does that sun not do good to the world?

4. May the sun whom when arisen the stream of wayfarers constantly on the move on the roads, the householders, the ascetics given to performing the daily necessary rites like the morning and evening prayers, those who

नक्तं-द्रुतां कमलिनीमलिनीञ्च पाति
मृत्योरिवाधिकबले कवले गतां यः।
तं दुःखसिन्धुपतितोऽपतितोषिणं को
मर्त्यो न याति शरणं शरणं सुखानाम् ॥ 5 ॥

त्यक्त्वा त्रयीतनुमहो नु महोनिधिं य-
ञ्चक्षुर्भुवां प्रभविता भवि-तारणे कः।
हित्वा सुरद्रुमवनीमवनीस्थवृक्षा-
रण्यं रुचिं निदिशते दिशते किमर्थम्? ॥ 6 ॥

यस्सर्वविष्टपरतः परतः परो यो
येनावभात्यजगता जगतान्त्रयीयम्।
नम्रीभवन् स्वयमिनं यमिनं हि रामः
सम्यग् जयार्थमनुवद् मनुवद् नमोऽस्मै ॥ 7 ॥

विष्णोः पदे सुरमते रमते भवान् यत्
तापाद्यपच्छविपदं विपदं च हन्ति।
रत्याऽऽयते रसमये समये च मित्रोत्-
थेयादतोऽविभविनां भविनां हिताय ॥ 8 ॥

are expert in perfect absorption in the bed only (the amorous persons—the *vilāsins*) and the sick bow again and again for fulfilment of their wish provide whatever is dear (to us).

5. Who protects the lotus plant and the bee [on it] which become a prey to the more powerful one [like an elephant and the like] resembling death [itself], with him the refuge of all kind of happiness and the satisfier of the miserable, which mortal fallen in the ocean of sorrow not take refuge?

6. He who is of the body of the three Vedas or who has three Vedas as his body, who is the eye of the worlds, who other than him, the sun is capable of rescuing the beings in the world? Except for the grove of the desire-yielding trees, does the multitude (lit. forest) of trees on the earth give what is wished for?

7. Obeisance be to the sun who permeates the entire universe, who is higher than the high, with whom are illumined these three worlds ingrained in Viṣṇu, whom Rāma in all humility eulogized like Manu in proper manner for achieving victory.

8. O you Mitra, the sun [the word has the other sense of friend, so the adjectives of the sun equally go with him] because you course through the sky liked by the deities and remove the distress, the source of the unwelcome (lit. bad) appearance (lit. hue) of torment [in the form of diseases etc) and appear with delight at the pleasant hour, so you please rise up for the good of the poor creatures of the world. O my mind, bring peace to nostril(s), the eyes, the ear and stop the tongue to savour things. Do not speak that may cause immense hurt. You unite with the sun like a jewel with gold.

नासां त्वचं दृशमये! शमयेश्च कर्णं
देह्यारतिं च रसने रसनेन्द्रियस्य।
वोचश्च माऽनृतमनन्तमनन्दि, हेम्नि
याया मनोऽर्यमणि मे मणिमेलवत् त्वम् ॥ 9 ॥

तिथ्यादि-कालकलकं कलकण्ठकण्ठी
भुक्त्यै यमार्त्यनुतपाऽऽनुत पाण्डुपत्नी।
वन्दे भवाब्धितरिणं तरणिं गुणेन
नाम्ना च तिग्ममहसं महसङ्गदं तम् ॥ 10 ॥

नित्यज्य सुप्रतिसरोऽतिसरोगतो यं
पद्मावभासनपरो न परोऽस्ति हंसः।
श्यन्नन्धमम्बरमणी रमणीयमेष
ओंरूपमिष्टसविता सविता प्रदर्श्यात् ॥ 11 ॥

फलश्रुतिः

"स्तवं पादाद्युक्तमन्त्र-वर्णकं वर्णकं रवेः।
पठेद् रामाङ्कितं व्यक्त-यमकं यमकम्पकम् ॥"

9. Whom, the source of the [divisions of] time like dates etc. the wife of Pāṇḍu (=Kuntī) with her voice (lit. throat, *kaṇṭha*; it signifies her *kaṇṭhasvara*=voice] like that of a cuckoo, being tormented by the pangs [of love] eulogized for purposes of sexual gratification, him, the sun, the boat for crossing the ocean of worldly existence, of the name of Taraṇi which has its appropriateness with its [above-mentioned] quality, I bow associated as he is with festivities.

[The word *haṁsa* in the verse has the double meaning of the sun and the swan. All the statements about the one apply to the other with different interpretation].

10. Apart from him there is no other sun who is a great ornament, is free from desire, is given to making the lotus bloom [like] *haṁsa*, swan who is a piece of decoration, moves too much in the lake and adds charm to lotuses. May the sun, the jewel of the sky dispelling darkness and providing us whatever we desire show us the charming form of Om (=the Supreme Being) [=open up us to the Supreme Being].

Phalaśruti:

11. Let everybody recite this eulogy of the sun composed by Rāma which is marked by the figure of speech Yamaka, which has initial syllable of each of its verses comprising the syllables of its first verse and which terrifies (lit. makes shiver) even Yama.

अथ वशिष्ठमुखसंपादितो

गणपतिस्तवः ।

श्रीगणेशस्य अङ्गवर्णनमयीं स्तुतिं करोति–

गताभिशङ्कोऽङ्घ्रियुगं न यस्यै-
णाङ्कोऽपि रूपाणि दश प्रणीय ।
नामाश्रयत्येष नखच्छलात् त-
न्त्वामानमामो गणनाथ नित्यम् ॥ 1 ॥

गणेशितुस्तस्य समस्तपापौ-
णनाय जङ्घाद्वितयं तदस्तु ।
परप्रथिष्ठाऽङ्गनिकेतनस्यो-
तिं यद् ददत् स्तम्भयुगं विभाति ॥ 2 ॥

हरत्वघं तद् गणपस्य रक्त-
वासोविभाभूषितमूरुयुग्मम् ।
मनोज्ञसंध्याम्बुदवेष्ट्यमान-
हेमाद्रिशृङ्गद्युतिमश्नुते यत् ॥ 3 ॥

प्रिया दृशां यत्कटिरुत्कटत्व-
याने मणीशृङ्खलकेन याति ।
णादिर्यथा धातुरु नादिभाव-
न्त्वामाश्रये तं गणराज सिद्ध्यै ॥ 4 ॥

Eulogy by Vasiṣṭha of Gaṇapati

In this verse the praise of the limbs of his body is sung:

1. Gaṇeśa, we worship you always whose feet even the moon with no apprehension takes recourse to assuming ten forms as it were by way of the [ten] nails.

2. May the two legs of Gaṇeśa remove all the sins which look like the two pillars lending support to the very big building which is his body.

3. May the thighs of Ganapati decorated with the brightness of the red cloth remove sin which resembles the lustre of the peak of the golden mountain enveloped by (lit. covered by) the fascinating twilight clouds.

4. Whose waist lovely to behold resonates with (*nādibhāva*) bejewelled ornaments when he walks briskly just as a root beginning with *ṇ* comes to assume the form *n* (by *Pān. ṇo naḥ*, 6.1.65), him, O Gaṇapati, I approach for fulfilment of my wish.

प्रियोदराद्रौ सति नाभि-कूपे
यस्योपवीतं ह्यरघट्टमाला।
परिस्रवत्येव ततो महोऽम्बू-
तिं विघ्नराजः स सतां करोतु ॥ 5 ॥

हसन्मणीहारमणिस्थबिम्ब-
वासर्द्धिसिद्धिप्रविवीज्यमानः।
महान् हि ह्द्राज उरःस्थले ते
हेरम्ब यो राजति स भ्रियान्माम् ॥ 6 ॥

नित्यं चतुर्दोषमहो गणेश
धीरास्त्रिदोषघ्नतया स्तुवन्ति।
नागास्यमात्ताङ्कुशपाशकादि-
न्त्वाम्भीभिदं पाशहरं तथाहुः ॥ 7 ॥

निभाच्चतुर्बाहु-पदोपरिस्थे
धिन्वत्यथाक्षीणि यदंसपीठे।
परो महान् कम्बुरहो गलोऽस्ती-
तिं हन्तु दन्तीन्द्रमुखः स लोके ॥ 8 ॥

हस्त्याननस्याननचन्द्रमाः स
वार्यान्ममाऽन्तःकरणान्धकारम्।
महःक्षयं प्राप्य नवेन्दुरेधा-
हेतोर्यमापद्यत दन्तदम्भात् ॥ 9 ॥

वरेभतुण्डस्य वरण्डशुण्डा
सोपैति तुण्डस्य सुमण्डनत्वम्।
महीव या पुण्यमहीव साक्षाद्
महीयसी मोदकपुष्कराऽस्ति ॥ 10 ॥

5. Whose sacred thread is the wheel [for drawing water] from the well, the excellent navel on the mountain, his belly; it is because of this that the water in the form of Brahmatejas spreads everywhere. May that remover of obstacles, Gaṇeśa, protect the good.

6. O Gaṇeśa, may your heart, the king, located in (=under) your chest being fanned by Ṛddhi and Siddhi (Gaṇeśa's two wives) with their reflection in the jewels of the necklace of bright jewels, give me strength (lit. sustain me).

7. O Gaṇeśa, of four arms, the wise always sing your praises because of your removing the three kinds of vitiation of the humours. They speak about you, the elephant-headed one, as one who cuts the noose, removes the fear and carries the goad and the noose etc.

8. Wow! May the one with elephant face (=Gaṇeśa) who has four arms which serve as four feet for the foot-stool of his shoulders [which sustain it] followed by the big throat and conch which are pleasing to the eye banish natural calamities from the world.

9. May the moon of the face of the elephant-faced one remove the darkness of my heart whom the new moon by assuming the form of (lit. under the pretext of) tusks repairs for waxing after experiencing waning.

10. The thick trunk of the good elephant-faced one serves as the ornament of the face which has in its big front portion the *modakas* (a kind of sweetmeat) exactly giving the appearance as it were of the land of Āryāvarta or the sacred land of Puṣkara which has lot of water.

आदित्यवत् तिग्मरुगुद्यतेऽरौ
　　हरन्मनश्चन्द्र इव स्वभक्ते।
मनोज्ञनिर्याणपथप्रदर्शि
　　जाग्रद् गणेशाक्षियुगं तदव्यात् ॥ 11 ॥

निहन्त्वघं कुण्डलमण्ड्यमान-
　　गर्भं गजास्यश्रवणद्वयं तत्।
भव्यैः प्रकारैः स्वझलञ्झलानां
　　धन्यात्म यन्नर्तयते कटाऽलीन् ॥ 12 ॥

मामेकदन्त प्रियतात पायात्
　　त्वद्भालपट्टः स हि यत्र भान्तम्।
मत्वेश दाक्षायणिकेशमिन्दुं
　　जाने धुनीषे श्रुतिचामराभ्याम् ॥ 13 ॥

सिद्धिप्रदौ सिद्धिद रोमदूर्वा-
　　गर्भौ सुकुम्भौ तव हेम-कुम्भौ।
भव्या शिखा तेऽग्निशिखा च याऽघै-
　　धम्पूर्वमादह्य करोति रक्षाम् ॥ 14 ॥

11. May the eyes of Gaṇeśa in the winking state which show the exquisite road to salvation, which are like the blazing sun for the enemy on the rise and like the moon for the devotee captivating his mind, protect.

12. May the ears of the elephant-faced one the middle part of which is adorned with ear-rings remove sin which, in their excellent manner, the blessed ones make the bees on the temples dance with their flapping [producing the sound] *jhalañjhala*.

13. The single-toothed one, my dear father, may your forehead protect [me] whereon, methinks, shining the moon you, O Lord, fan with chowries in the form of your ears, with the thought that he (according to English idiom she) is the Lord of the stars and your father (the lord of Dākṣāyaṇī, Pārvatī). [The word used here is *dākṣāyanikeśa* which is capable of double meaning; one lord of stars, *dākṣāyanikā* = star; + *īśa* = lord; and the other, Śiva, lord of Dākṣāyaṇī, Dākṣāyaṇī = Pārvatī, *īśa* = lord]

14. O you who bestow success, your frontal sinuses with the *dūrvā* grass in the form of your hair within are like golden pitchers bestowing as they do *siddhi* (success) and your glorious tuft is like the flame of fire which burning the sin that is the wood for it provide protection.

फलश्रुतिः

"श्रीवशिष्ठमुखाम्भोजसंभूतं रससंभृतम् ।
श्रीगणेशस्तवमधु पीत्वा निर्विघ्नरुग् भवेत् ॥"

उपसंहरति–

नित्यानन्दमनःसुमन्दिररतब्रह्मेशवातात्मज–
श्रीरामार्यवशिष्ठवक्त्रकुहराम्भोराशितो निर्गतम् ।
रामाभिख्यरमेशमैथिलसुतालक्ष्मीशिव-द्योमणि-
हेरम्बस्तवरत्नसप्तकमिदं भूयात् सतां सिद्धिदम् ॥

इति श्रीकविराजाशुकविना श्रीनित्यानन्दशास्त्रिणा विरचितं स्तवरत्नसप्तकं नाम श्रीरामचरिताब्धिरत्नमहाकाव्यपरिशिष्टं समाप्तम् ।

श्रीरामार्पणमस्तु॥

Phalaśruti:

15. Having drunk the tasteful nectar of the eulogy of Gaṇeśa come out of the lotus-like mouth of Vasiṣṭha one develops lustre with no obstacle.

Conclusion

May the seven eulogies for Viṣṇu of the name of Rāma, Sītā, Lakṣmī, Śiva, Sūrya and Gaṇeśa flowing out of the ocean of the cavity of the mouth of Brahmā, Śiva, Hanumat, Rāma and Vasiṣṭha absorbed or delighting in the fine temple of the mind of Nityānanda bestow *siddhi* (success) on the good people.

With this come to an end the seven eulogies forming the Supplement to the Mahākāvya *Śrīrāmacaritābdhiratna.*

The work is dedicated to Śrī Rāma



Nityananda Shastri (1889-1961)

He had his education from his father, the we known poet Madhava Kavindra Dadhich Jodhpur.

He wrote both in Sanskrit and Hindi. H Sanskrit works include the *Mārutistavaḥ*, t *Laghuśchandolaṅkāradarpaṇaḥ*, th *Hanumaddūtam*, the *Śrīrāmacaritābdh ratnam*, the *Āryāmuktāvalī the Śrīkṛṣṇāṣṭ prāśaḥ* etc. Among his Hindi works are : th *Ādiśaktivaibhava*, the *Ṛtuvilāsa*, th *Hanumaddūta*, the *Śrīrāmakathākalpalatā*, th *Śrīdadhīcicaritam* and so on. The works edite by him are : the *Ajitodayaḥ*, the *Ajitacaritan* the *Cetodūtam*, the *Śūktiratnāvali*, etc. He wa the recipient of the titles Kavibhūṣaṇ Kaviratna, Āśukavi, Vidyāvācaspati an Mahākavi.

Satya Vrat Shastri (b. 1930)

He did his Ph.D. at the Banaras Hind University. He was Head of the Departmen of Sanskrit and the Dean of the Faculty Arts of University of Delhi & the Vic Chancellor of Shri Jagannath Sanskr University, Puri, Orissa. Presently he Honorary Professor at JNU, New Delhi.

He has to his credit Mahākāvyas Khaṇḍakāvyas, Prabandhakāvya, Patrakāvy (in two parts) and six works in critical writin including the magnum opus The *Rāmāyaṇa- A Linguistic Study* besides one hundred an seventy-five research articles. He is th founding editor of two research journals, th *Indological Studies* and the *Śrījagannāth jyotiḥ* and has edited three Felicitatio Volumes.

He was Visiting Professor in six Universitie on four Continents and lectured in Universitie of Europe, North America, South and Southea Asia and the Far East.

He is recipient of fifty-two national and inte national awards and honours including Padm Shri and four Honorary Doctorates from India and foreign Universities.

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(*With translation and explanatory notes*)

S.D. Joshi and J.A.F. Roodbergen

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